

New Mission News

COMFORTING THE AFFLICTED AND AFFLICTING THE COMFORTABLE SINCE 1980 • June 1996



Marcos marches north by Fernando A. Marti



Students confront administrators (Photo by Dan Fox)

Mission High Fights Back

400 students stage walkout, get Mayor's support

by D. Michael Spero

MISSION HIGH SCHOOL students have taken their fight against the removal of three principals and 16 teachers to school district headquarters, and have gained powerful support along the way. Four hundred students walked out of class May 28 and marched downtown to confront the Board of Education and Superintendent Waldemar "Bill" Rojas, demanding retention of Principal Lupe Arabalos and her staff, to keep the MHS family intact. The spirited but orderly demonstration went first to Willie Brown's office, where they so impressed the mayor that

he accompanied the students and teachers to the district office and spoke on the students' behalf.

"You don't see this many students coming out to support their teachers, especially in a school dominated by African-Americans and Latinos, unless something very positive is going on," the mayor told reporters. "I think these [administrators] should be kept."

A five-student negotiating committee met with board president Steve Phillips, and later with Rojas, but came away disappointed. "He's very stubborn," said incoming student body president Jesse Wylie.

Continued on Page 8

SPECIAL 4-PAGE SECTION FROM MCCLA

SEE
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PULLOUT

Youth Peace Walkathon



Photos by Eugene Keiner



The Community Peace Initiative's first annual Peace Walkathon drew over 2,000 people, mostly youths. A demonstration of the desire of youth for a nonviolent community, the march took place at the beginning of summer in order to set a tone of harmony and goodwill between young people, who in recent years have all too often been drawn in to deadly world of gangs.

Attendees included, among others, Rep. Nancy Pelosi, Supervisor Michael Yaki, Police Commissioner Pat Norman, and San Francisco General Hospital Administrator Richard Cordova, United Farm Worker activist Dolores Huerta, and a large contingent from radio station KMEL, which contributed enormously to making the event a success.

Youth contingents came from Burton High School, Horace Mann Middle School, Columbia Park Boys and Girls Club, Horizons Unlimited, and various East Bay organizations.

The Walkathon spread out for about two blocks as it proceeded down to the Embarcadero and back to the Yerba Buena Center. Many of the marchers said they came because they had lost a friend or family member to violence. A small group of women wore T-shirts in memory of Bay Area rapper Charizma. His mother, Donna Hicks, explained that her son's promising career as an entertainer had been cut short when he was shot to death in a robbery two years ago. "We're doing it for him. You have to do something to stop the violence and get the guns away from these young people," she said.

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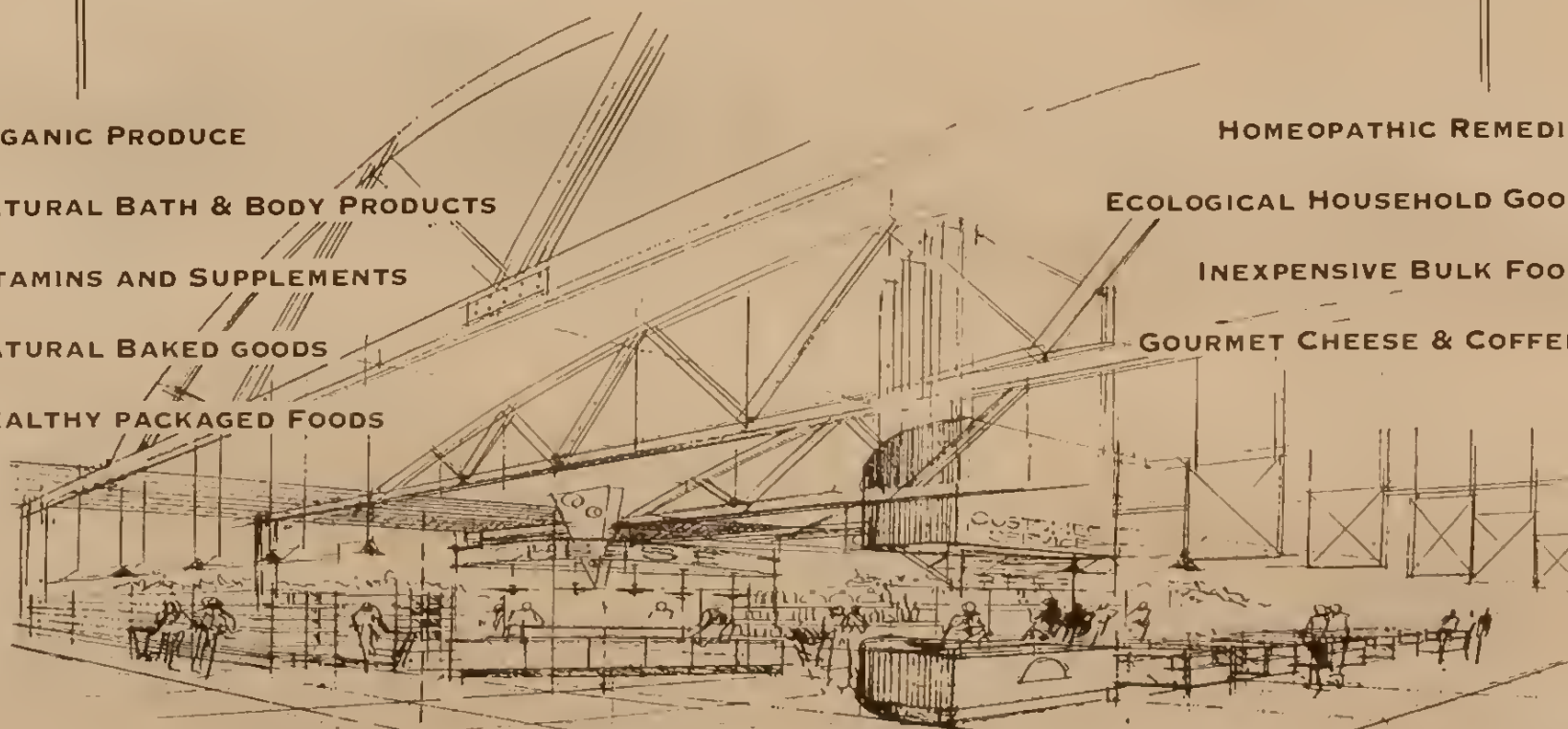
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1996 CARNAVAL - SAN FRANCISCO PARADE AWARDS
Brazilian Dance: 1st: Sambao/MILA 2nd: Mara Reggae 3rd: Samba do Coracao
Brazilian Music: 1st: Batu Pitu 2nd: Fogo Na Roupa 3rd: Samba do Coracao
Brazilian Costume: 1st: (tie) Mara Reggae/ Samba do Coracao 2nd: Fogo Na Roupa 3rd: Batu Pitu
Brazilian Visual: 1st: Sambao/MILA 2nd: Fogo Na Roupa 3rd: Samba do Coracao
Open Dance: 1st: Mas Salsa 2nd: NorCal 3rd: Renacer
Open Music: 1st: D'Midas International 2nd: Mas Makers 3rd: Creation
Open Costume: 1st: D'Midas International 2nd: All Ah We 3rd: Buena Vista School
Open Visual: 1st: (tie) D'Midas International, All Ah We 2nd: NorCal 3rd: (tie) Creation/ Viva Panama
Best Children: 1st: Buena Vista School 2nd: Cleveland Elementary 3rd: Taft School
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by Victor Miller

The Mission's most crime-ridden area is the four blocks bordered by 15th Street, 17th Street, Valencia, and South Van Ness. For the past decade this turbulent and all too often violent section of the neighborhood has defied numerous attempts to cure its wicked ways. (The 16th Street BART plaza police koban, once the focal point of community crime prevention, is now graffitied, empty and awaiting an uncertain fate in the police station parking lot.)

Referred to by police as reporting area number 414, this corner of the neighborhood has piled up some daunting crime numbers, giving the Mission as a whole higher crime statistics than it deserves. During 1995, the 414 witnessed 125 robberies (77 of which were strong-arm robberies), 168 assaults (87 of which were aggravated assaults), three rapes, 89 auto boostings, and four purse-snatchings. It was the highest four-block area in the Mission for all these types of crime. There were no murders in the 414 during 1995. Of the Mission's 19 murders last year, nine occurred in or near the Bernal Dwelling Housing Project, making it San Francisco's murder capital for 1995.

A DECADE OF MAYHEM

In the September 1987 issue of this publication we reported a 56% increase in crime in the 414 area for the first part of that year. That surge, fueled by the crack cocaine epidemic and cleanup efforts in the Tenderloin, pushed up criminal activity in the 414 to levels that have stayed high ever since. In 1986 in the 414 there were 1,502 total incidents of crime and this 16th and Mission quadrant was number six on the citywide list of areas where major crimes occurred. In 1995 there were 2,136 reported incidents of crime; the 414 was once again number six in the city.

Over the years there have been various

15th Street

The 414

Mission's Toughest Quadrant Resists Change

17th Street

Valencia Street

South Van Ness

crackdowns, increased patrols, and other purely police responses generated by an outraged citizenry. These appeased the populace with quick results, but were usually followed by new fury when the problem returned or surfaced elsewhere. Take the police crackdown of 1990. At first, it seemed to work; residents of the 414 felt safer -- and were safer. But in the adjacent reporting area, 1990's crime figures showed a 38% increase in assaults and an 11% increase in robberies. In 1991 things were worse than ever; the 414 was the third highest crime spot in San Francisco, and it led the city for number of rapes (nine). It was second in assaults (211) and third in robberies (129).

1994 saw some relief when 40 extra cops were rounded up from other jurisdictions to combat rat-packs of drug dealers who hung out in groups of five or six, blocking the sidewalk up and down 16th Street. (The New Mission News ran an entire page of 16th Street "transaction" photos in the September 1994 issue.) Again the "dirtbag" population thinned out, but only because of police power that could not be sustained in the long run.

The drug problem in the 414 seems as impervious to remedial action as many

other problems. At the end of 1988, the Mission police launched a drive focused on alcohol and substance abusers in the 16th and Mission area, nabbing 197 drugies in a two-month period. This past April, the Mission police station trained California Highway Patrol Officers in identifying and testing drug users. Completing the course in the field, the officers charged 101 individuals, all but four of whom were apprehended in or near the 414 area. These two surveys show a fairly steady population of drug users and dealers who, along with drunks, are the source of most of the 414's quality of life problems.

Indeed, quality of life is the area's most intractable problem. In terms of total number of major crimes (murders, rapes, and robberies), the situation has improved over the years. After 1987's record high of 913 major crimes, things tapered off to 744 in 1991, shot up to 818 in 1992, then declined to 507 in 1994. Last year crime rose to 592. Also in 1995, there were 1,544 "other reports," those involving prostitution, dope dealing, drunks, screaming lunatics, and what you could call society's asshole factor. This is up 42% from a decade ago, and it is the aspect of the 16th and Mission misery for which the traditional police solution has not worked and will not work.

PERMANENT TRANSIENCY

When the 414 is viewed in terms of its differences from other parts of the Mission, the obvious feature is its concentration of residential hotels. Of the Mission's 56 residential hotels, 21 containing a total of 1,124 rooms are located in the 414 area. It has become clear over the years that some of these buildings serve as bases of operation for the drug trade and the Capp Street end-of-the-line prostitution industry. It has also become evident that some of the owners and/or operators are willing accomplices. Take, for example, their application of the infamous "visitor fee."

It is also clear that despite the city's

homeless crisis, many of the down-and-out prefer streets or parks to these hotels, where they are often victimized by predatory criminals. Even those legitimate tenants who stay in the out-of-control hotels do not last long. The net result is a constant turnover of hundreds of people each week, many of whom have mental health and other problems that create permanent instability and turmoil in the area. Two new programs, one initiated by the Mission police station and the other a result of long-range planning through the Enterprise Community, are at last trying to address the hotel issue in a systematic way (see article on the opposite page). Mission Police Station Captain Al Casciato has set up regular meetings between the owners and operators of the Mission Street hotels and representatives from the City Attorney's Office and the Mayor's Office, aiming to decrease the number of calls for police services at these buildings.

Between February 5 and May 5 of this year, there were 118 such calls regarding two hotels, the Union and the Krishna, located near the corner of 16th and Mission. A joint code enforcement team completed an inspection of the hotels on May 29. They found some code violations but they did not find many residents. Of the 37 rooms in the Union only seven were occupied; of the Krishna's 20 rooms only five had tenants.

Housing advocates have long argued that such high vacancy rates indicate poor management policies. Less than a block away the 85-room Curtis Hotel is rented to capacity, as is the non-profit Casa Valencia at 16th and Valencia. Understandably, the suspicion exists that empty rooms are used for a variety of illegal activities. As the Mission police station's new policy evolves, the role of specific hotels in the 414 crime area should become more clear.

The police effort dovetails with the Enterprise Community's program to stabilize the Mission's residential hotels through the introduction of decent management and tenant organizing. When the proprietors of problem hotels resist these proposals, civil and legal remedies will be pursued. The Hotel Stabilization Project -- a collaborative undertaking by Saint Peter's Housing Committee, San Francisco SAFE, Ayuda, and the Mission Housing Development Corporation -- is scheduled to start in July.

Both programs are bound to impact the 414's quality of life because they begin the long-neglected work of changing the poor social and economic conditions that have plagued the area for the past 10 years. Though the results may be as immediate as any of the various crackdowns over the years, they should be far more long lasting. Certainly the persistently high crime rate in the 414 indicates the failure of simplistic law and order solutions and the need to explore more sane and human avenues of change.

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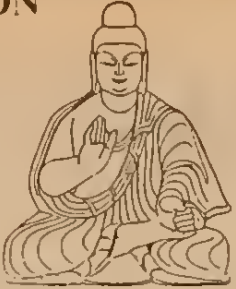
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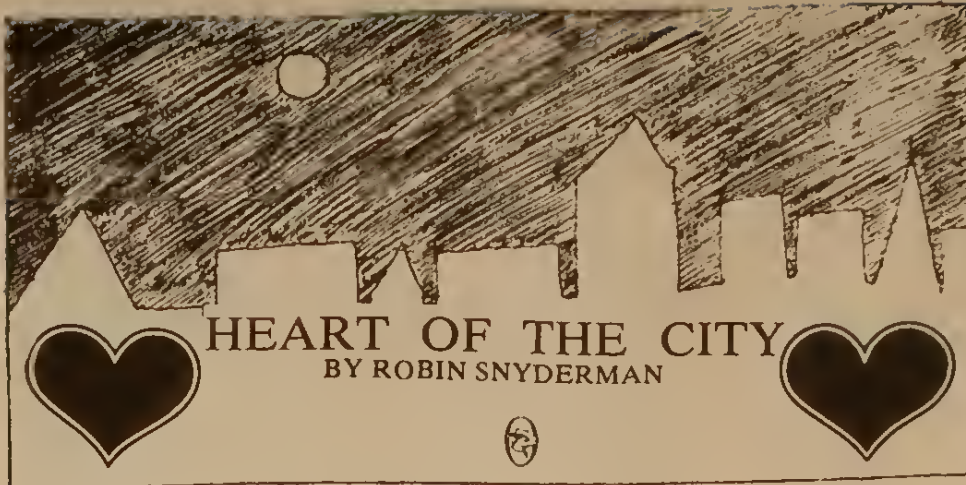
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Details of the application requirements, evaluation criteria, scope of services and funding amounts are available in the NOFA by contacting the Office of Grants and Program Development.

Request NOFA and application packets by calling Darnisha Wright at (415) 715-3232. A copy can be sent the same day as requested or picked up at 440 Turk or 1815 Egbert.



The Hotel Problem

On Monday May 6, the city's code enforcement task force held a potentially historic meeting. As many readers know, the task force is a group of individuals representing the mayor, the city attorney, and the departments of health, fire, police, social services, and building inspection. Since its formation a few years ago, the task force has met monthly to address, in city attorney Karen Carrera's words, "particularly egregious properties with a combination of problems -- a variety of code violations and/or, in most cases, drug activity."

Old Wounds

Reminiscent of an old wound or two you associate with our neighborhood? Well, at this particular meeting, the task force focused on the needs of the 2000 block of Mission Street, reviewing complaints related to the dozen or so residential hotels in that area. In some cases, there were over 16 calls per month reporting drug activity at hotels between 16th and 17th Streets. To many people, this is old news that will never change. But it appears that in 1996 and 1997 we may see

new models forged.

The fact that the code enforcement meeting might turn out to be historic is ironic given that the task force members now representing the city attorney, the Mission police district and the mayor (Karen Carrera, Jim Strange, and Melba Maldonado, respectively) are all new to the task force.

Still, when reviewing the citations and correspondence related to the 2000 block of Mission Street, the new team promptly decided to meet with owners and managers of the troubled properties. Maldonado, a long-time Mission District loyalist, further pushed to invite neighborhood representatives who have been involved in the neighborhood planning process that resulted in prioritizing residential hotel stabilization as one of the community's top five concerns.

Another potentially historic meeting was held on May 8 with owners and operators of the hotels in question: the Tbor, the Radha, the Krisna, the Union, the Westman, and others. The first part of the meeting was reminiscent of past gatherings. The code enforcement offi-

cials and police stressed that the prostitution and drug dealing occurring within these buildings would no longer be tolerated. The hotel owners complained that their problems were due to their tenants; the owners pointed out that they provide low cost housing to individuals who are not served by other San Francisco housing and service providers.

Old Ingredients

Historically, conversations that reached this point would begin to deteriorate. Mayor Jordans mandatory direct rent program (which would have required welfare recipients to allow nearly two-thirds of their checks to be allocated to residential hotels) may have been squashed, but the residential hotel quandary continues.

Year after year, administration after administration, policymakers look from the relatively affordable residential hotel rooms sitting vacant throughout the city, to down-and-out individuals sleeping in neighborhood storefronts, and then back again to those available hotels. Former mayor Dianne Feinstein initiated the hotline hotel program, which former mayor Art Agnos for the most part discontinued. And former mayor Frank Jordan tried to initiate the mandatory direct rent program, which Mayor Willie Brown has since discontinued.

In a city with 1% vacancy rates, a scarcity of affordable housing, and thousands of homeless people, the allure of these vacant hotel rooms as a housing resource is understandable. In the course of a year, almost 2000 people sleep outdoors in the Mission alone. And over 2000 units are spread out among more than 50 hotels in this same neighborhood.

Indeed, nearly every hotel owner at the May 8 meeting discussed his or her contracts with the city to set aside units as emergency housing. Once again, the stark facts were apparent: Many of the city's most vulnerable and volatile citizens fall through the cracks of our social service system and land in the hands of these hotel operators, many of whom are untrained and uninterested in the needs of this par-

ticular population -- and it shows.

New Healing Strategies

What seems to have emerged over the last couple years is a growing awareness that residential hotels and slum housing need not be synonymous. A number of run-down hotels have been transformed as management tactics and community development strategies are tailored and applied.

Discussions at the meeting didn't halt with the dismal descriptions of some hotel tenants' lifestyles or substandard housing conditions. Instead, the hotel owners were questioned about the staffing in their buildings, the screenings they implement, and the rental agreements they utilize. It was further pointed out that dozens of community-based organizations in the Mission serve homeless people desperate for referrals for decent affordable housing. Such agencies could not only pre-screen housing applicants, but could also provide follow-up support to those tenants served. None of these tools or resources are currently utilized at the hotels on the 2000 block of Mission Street.

Representatives from the Asian Hotel Owners Association proposed some ideas: more money per unit from the city for rooms contracted, fewer inspections of residential hotels whose performance improves, and the assistance of social workers to mediate disputes. None of these proposals was embraced at that first meeting, but a follow-up meeting with the hotel owners is scheduled for June.

The Residential Hotel Stabilization Project, to be funded with Enterprise Community funding, is scheduled for July. And the completed renovation of the old Altamont, the neighborhood's first old hotel to be transformed into permanently affordable, supportive housing is scheduled for late October.

The problems out there are as egregious as ever, but the prospects for change seem increasingly plausible. These hotels are old wounds in this neighborhood. But housing is meant for healing, and the ingredients are all in place.

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mission broadsider

by andy solow

Women Fight Innovative Eviction

On Sunday May 20, I discovered that the front of 2380 Folsom, a transitional housing facility run by Innovative Housing for the Community was covered with epithets. One read, "Innovative Housing Robbing the Hood. Your Tax \$\$s at work."

Innovative Housing, a nonprofit corporation funded by HUD, is supposed to provide safe housing for low-income women. But residents of 2380 Folsom and others embroiled in the recent conflict say that Innovative Housing is involved in controversial practices with respect to tenants' rights.

Innovative Housing executive director Cynthia Burnett said, "We are not evicting battered women.... No one would ever be evicted from the program unless there was cause. The women have been offered an opportunity to work with staff, but they have refused. We have been discussing the specific issues that we have with these women for the last seven months. We have offered them alternative housing. We even offered them a place in one of our other programs."

But according to Randy Shaw, director of the Tenderloin Housing Clinic, on April 30 a 30-day Notice of Termination was issued to the residents of 2380 Folsom Street, with the reason stated as "program closing." Said Shaw, "What we don't know at this point is why Innovative Housing is evicting their clients. If the reason is to change the program to a 'shelter plus care'

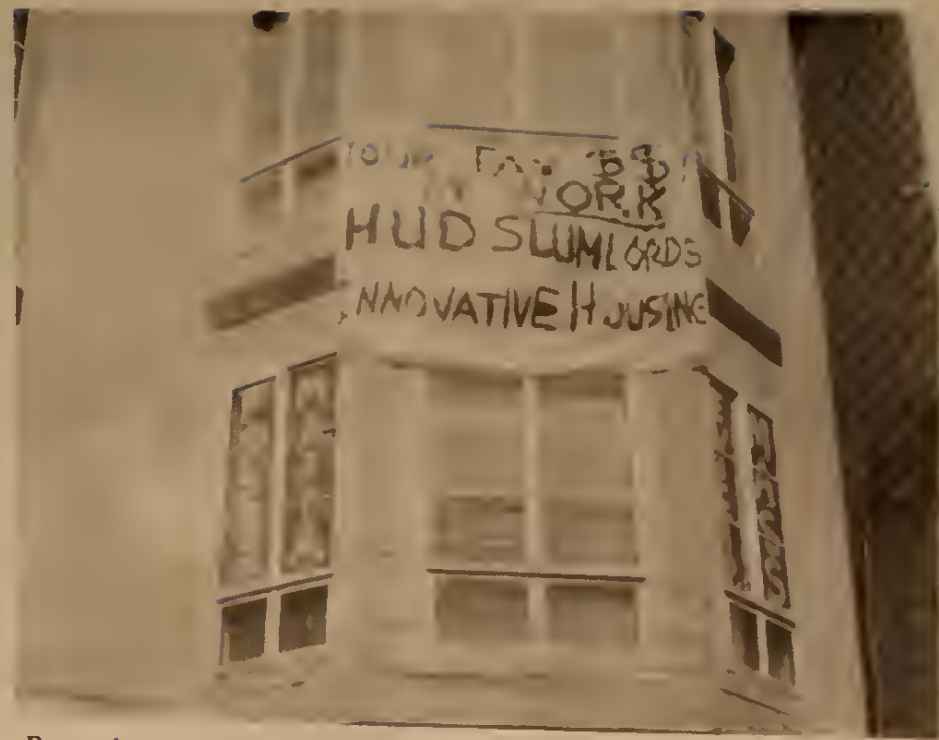
program, then the question is: Are the people currently housed there eligible to participate, and if not, should they get some relocation expense?"

When confronted with the eviction notice, Burnett said, "We lied on the eviction notice to protect the tenants (our clients) rather than evicting them for cause and making it harder for them to relocate.... There has never been a request to HUD to change that program to a 'shelter plus.'"

According to Lynne Beeson, program manager at the Mayor's Office of Community Development, the 2380 facility "is directly funded by HUD and the Department of Social Services. Innovative Housing told us that they made an executive decision to change a program [and] that they were having some problems with [changing] to another program serving women and children because there was a need, but IH did not communicate this to the city or HUD."

"My understanding" Beeson continued, "is that the eviction notices have been rescinded. IH's failure to have an effective tenant organization in the city and IH's failure to have tenants involved on their board of directors in any meaningful way cuts off an opportunity to resolve disputes and communication problems before they escalate to this level. None of us want to see women evicted from one program and replaced with another client base."

After meeting with Innovative Hous-



Banner banter at 2380 Folsom. Photo by Eugene Kettner

ing senior staff, Steven Sachs, director of Housing and Urban Development Community Planning and Development, said, "It is my understanding that they are continuing the project and they have made no request to HUD to close the project."

According to Saint Piazza, current resident of Innovative Housing's 2380 Folsom building, when the eviction notice was delivered, there were 17 formerly homeless and otherwise troubled women living in the building. Since the eviction notice was served, 10 of the women relied upon it and moved out; only seven remain.

In response to Burnett's comments, Piazza said, "When we moved in to 2380 Folsom, we were told that we would have two years before we would have to move out. The written agreement that we were required to sign says that Innovative Housing was supposed to give us case management, support services, crisis intervention, job training, assistance finding permanent housing, and relocation assistance. But the only services we ever received were case management and one

community meeting per month." Piazza added that the only housing offer Innovative Housing gave her was an opportunity to move back into the Multi-Service Center at 1001 Polk Street or to move into the Hamlin Hotel. But Piazza said that Hamlin employees had indicated that a number of the tenants there were on drugs.

On or about April 15, Piazza continued, "Burnett, Case Manager Gail Golden, Yvette MacDonald, and Regional Director Lisa Neimeth told all of us... that IH had lost the funding for our program, but they did get funding for families with children, women who were substance abusers, people who were HIV positive or who had mental problems and that these people would be moving in after June 5, 1996."

Joe LaTorre, deputy director of the Mayor's Office of Housing, said, "We are not aware of any complaints [regarding 2380 Folsom] and we have not received any requests for changes in the facility from Innovative Housing since December 1990."

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Native American Clinic Faces Crisis

Director's ouster leaves future operations in doubt

by Kurt Bier

Two weeks after Martin Waukazoo's ouster as executive director of the Native American Health Center, the dust has yet to settle and the future of the embattled board of directors and the organization's clinics is uncertain. As of July 1, the clinics in the Mission and in Oakland continue to serve the Native American community in the Bay Area. But with various government agencies investigating allegations of fiscal improprieties by the board, it is uncertain whether or not agencies that currently provide funding will continue to do so.

On May 15 Waukazoo was terminated without warning by the board of directors and was escorted from the Oakland offices of the Urban Indian Health Board by an armed guard. The staff was shocked by the abrupt firing of the popular director who had been associated with the NAHC for 15 years. In the ensuing weeks staff members have striven in vain to receive a satisfactory explanation from the board regarding the firing.

According to Waukazoo and NAHC staff members, a dispute over the board's spending practices lies at the heart of the matter. According to documents received by the *New Mission News*, the board spent over \$50,000 since August of 1995 on items for its members' personal use. Waukazoo questioned some of these expenditures.

For example, he wondered why the board members each received a laptop computer and cellular phone, a monthly stipend increase from \$50 to \$300, \$100 a month for entertainment expenses, and a \$250 Christmas bonus. According to the documents, the board spent \$931 on food and restaurant meals since January 1996. One board member bought dog food and athletic clothes at the Center's expense. "This was supposed to be a community board," Waukazoo told the *New Mission News*. "I do not see how expenses such as these serve the community."

Two members of the board live outside of California, one in Nevada and one

in New Mexico. This has cost the NAHC over \$3,000 in airline fares, hotels, and car rentals for the members to attend meetings in Oakland. Formerly, board members were not allowed to live outside the local community, but the current board held a closed-door meeting and changed the bylaws.

The board has yet to respond to demands by the staff and by funding agencies to explain the expenditures and any relationship they may have had to Waukazoo's termination. Reasons given for Waukazoo's firing have varied. Kelly Sibley, one of the many befuddled staff members, said the explanations she heard lack credibility. One had Waukazoo collaborating financially with other Native American organizations without the board's knowledge, a claim he denies. Another found fault with him for failing to physically post the minutes from board meetings on a bulletin board.

Sibley, along with the rest of NAHC's staff, protested the board's actions on May 28 by walking out of the Oakland offices. They hired a lawyer to represent them and met the next day with the major funding agencies to discuss the possibility of forcing the board members to either resign or to rehire Waukazoo. According to Sibley, the staffers feel disheartened. If the board does not yield to their demands and the clinics lose their funding, she believes those who will suffer most are the Native American patients the organization serves.

"There has never been, in all of this, any mention of the patients," observed Waukazoo observed. "They are the ones who are being hurt and will be hurt most if funding is lost." The former director is philosophical about the events of the past month. "The termination was a gift," he said. "It got me out from under this cloud. I feel like a burden has been lifted from my shoulders."

Members of the board refuse to comment officially on Waukazoo's firing until an audit they ordered is completed. They have implied that the results of this audit will vindicate them.

Landlord Ploy

Who's evicting whom on Capp Street

by Kurt Bier

Are some of the Mission's most notorious landlords conspiring to deprive their tenants of renters' rights? If the events of the last two months are any indication, those renting apartments from Lourdes Sainez, Roger Kwan, and Joel Martinez had best beware. All three are currently involved in legal wranglings over eviction proceedings that began in early April. The same man is representing all three, and all three will have to explain in court how they happened to turn over some of their most important obligations as landlords to a man named Gene Roland.

In late April Raquel Fox, an attorney for the Tenderloin Housing Clinic, was contacted by four residents of 1078 Capp Street. They had just received a three-day Notice to Quit or Pay Rent from their landlord, Roger Kwan. The notice is first official in the eviction process. The four tenants were confused by the notice, which accused them of violating their lease by illegally subletting rooms and by unlawfully harboring a washing machine in their backyard. They felt these claims were specious and thought the notice itself a bit bizarre: it contained a number of spelling and grammatical errors, as well as amateur-sounding legalese.

Fox agreed to come to the premises. When she arrived she inspected the notice and saw that the person who had signed the document was not the landlord, but a man named Gene Roland. As she stood in the hallway of the building, Joel Martinez arrived with a three-day notice for another apartment. Fox was able to get a look at it. To her surprise, Roland's signature sat at the bottom of that notice as well. She agreed to represent the tenants and left.

Further investigation by Fox, her associates, and the *New Mission News* has uncovered an interesting web of relationships between these landlords and Gene Roland. Roland prepared and served three-day notices for Kwan on March 30, for Martinez on April 14, and for Sainez on March 30. The offenses listed were always minor and often peculiar; one tenant was accused of illegally subletting rooms and another of "allowing the windows in her premises to be damaged by the tenant or her guests."

"These are not the sort of allegations that hold up in court," noted Fox. "Experienced landlords like Lourdes Sainez know this."

If the intent of the notices were to scare tenants out of their apartments so

that the landlords could raise the rent, any impropriety, no matter how slight, will do -- especially with Roland as your agent. When Fox tried to contact Roland on behalf of the tenants, she hit a brick wall. She recalled her conversation with him: "When I called him he denied knowing Roger Kwan, said 'I pay my taxes,' and hung up."

Unable to comply with or even discuss the problems alleged in the notices, each group of tenants had a suit of Unlawful Detainer filed against them in municipal court. This is when most tenants back down, as they are usually unable to afford lawyers skilled enough to compete with those of the landlords.

Gene Roland's name rings bells with those who deal with tenant-landlord issues. At the San Francisco Rent Board, heads nodded when his name came up. "Yeah, we've been hearing his name off and on for 10 years," one counselor commented, "although this is more serious than what he's usually involved in."

"He's a scumbag," spat Scott Weaver, an attorney who represents tenants. "He does the dirty work for slumlords throughout the city."

Weaver is the attorney for a group of tenants who rent from Sainez and who were served notice by Roland. Fox was originally their attorney, but was recused due to a conflict of interest arising from a relationship her group unknowingly had with Sainez. Apparently Sainez visited the Tenderloin Housing Clinic one day posing as a tenant who had problems with her heater, and the Clinic gave her counseling. A judge found that reason enough to preclude Fox or her husband from representing any of Sainez's tenants.

How these cases will turn out remains to be seen. At the heart of the matter is the legality of Roland's actions as an agent for Kwan, Martinez, and Sainez. On the Unlawful Detainers filed at the municipal court, each landlord purports to be representing himself or herself in each case. But they all give the same address, 309 30th Avenue, the same address that appears on all the mentioned three-day notices, and also the business address of Roland. Roland has a real estate license but does not have a license to practice law.

According to Weaver, Roland has crossed a legal boundary; Weaver hopes to prove this in court. At a hearing on May 22, Kwan requested and was subsequently granted a two-week extension. Weaver interprets this as a sign that Kwan is scared. "They're running," he said, with a smile audible through the phone.

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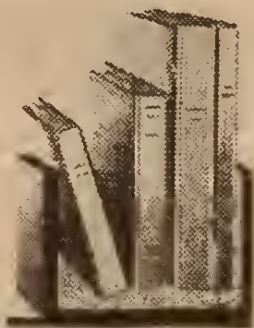
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Mission High Fights Back

Continued from Page 1

"He said he's not changing his mind; he's going to bring in a new team that will help us do better."

"He said a school is like a business," said another student negotiator. "But Mission is more than a business. We're a community. We're a family."

The walkout escalated a month-old battle. On May 14, students surrounded the school and held "Save MHS" signs. That evening students, parents, faculty, and friends turned out at the school board to plead a second time to keep their principals and maintain their funding in next year's budget. Community activists have been writing and calling the board, but so far without result. The removal of Principal Lupe Arabalos and two assistants, Jan Hudson and Peter Long, has shocked and angered the Mission High School, whose programs have won national recognition. Rep. Nancy Pelosi tapped Arabalos to address a town meeting on education May 18, and President Clinton invited her to Washington to share the methods and knowledge behind her success at MHS.

That success hasn't impressed Superintendent Rojas -- the Attila the Hun of school reformers -- because it did not result in high enough CTBS (California Test of Basic Skills) scores last year. He ignores the administrative team's true educational miracle: making Mission a safe and supportive place for young people to learn. MHS has seen few or no fights during this school year, which may not impress the board, but seems like science fiction to most veteran Mission dwellers. To remove these principals is a decision made in the Twilight Zone.

WHY THE MASSACRE?

The community is still wondering why Rojas decimated the staff of their rapidly improving school. Some suspect a political power play -- Rojas often channels funds and jobs to favored groups (including hiring cocaine dealer Jeffrey Branner to assist with computers at Bernal Dwell-

ings). Most observers think that the real purpose is to reconstitute MHS next year. Reconstitution -- replacing the entire administration, staff, and program structure of a school -- became standard operating procedure in 1993 under the Federal Court Consent Decree on the San Francisco Schools. A reconstituted school can hire from outside the district and waive certain contract requirements, so the Superintendent can pretty much do what he wants with it.

The district has failed to implement some other Consent Decree mandates, such as giving black and Latino students first crack in choosing schools, but has enthusiastically jumped into reconstitution. Although Public Relations Officer Gail Kaufman denies it, it seems clear that Mission will be next. This year would have been Arabalos, Hudson, and Long's third year in their jobs; under the administrators' contract, they would have to be given three-year contracts if rehired, which could interfere with reconstitution. Not everyone is a total fan of the embattled principals; some feel they have not been strong enough in challenging faculty to do better by Latino students. One former student-teacher and current employee of the Real Alternatives Program testified that Arabalos refused to let Latino students call their group "La Raza Students." He accused some teachers of closing their doors, locking students out. One student-teacher said teachers have told Latino students that they are not qualified to take Algebra. Rojas may feel that reconstituting MHS will help him get rid of the dead wood. He may also believe Arabalos is more concerned with meeting kids' emotional and social needs than their academic ones.

This still doesn't explain the loss of 15 positions. The cuts clearly reduce the faculty below the level required by the student body, 45% limited-English proficient and 65% very low-income. "These students are the district's neediest," says Peter Long. "We're trying to keep as much as we can, but some important programs

will have to be eliminated." Because of seniority, the teachers let go in the downsizing will be the newer, younger ones who have helped revitalize the school.

DIFFERENT VISIONS

The top-down approach to reform by wholesale removal is the exact opposite of the family-building style of Arabalos. "I believe in inspiring the faculty, giving them the time and resources they need to improve," she says. "Students and teachers both have to believe they can succeed."

Rojas disdains Arabalos's lovey-dovey family approach to education. He told the MHS students that he runs the schools like a business, with quantifiable results to show investors, whether taxpayers or corporate donors. Although MHS has plenty of positive data, including more academic classes in more languages, higher attendance, lower drop out rates, fewer

suspensions, more college prep programs, and higher CTBS scores for some groups, the district points to overall CTBS numbers in 1995 as proof that the progress is too slow. They will not wait for the 1996 CTBS results, due this month, before writing their final evaluation of the school.

Students are planning more actions to reverse the firings and cutbacks, and they're getting some results. Phillips promised that some faculty positions would be restored, and the board, encouraged by Mayor Brown, agreed to hold a dialog with 20 MHS students, before meeting in closed session on June 11 to reconsider the school's situation.

Write the daily papers, Rojas, and the Board of Education at (135 Van Ness, SF, CA 94102, or fax 241-6429) to demand that Arabalos, Hudson, and Long be rehired and that the Mission teaching staff be maintained. For more information, call Mauricio Aviles, 585-8074.

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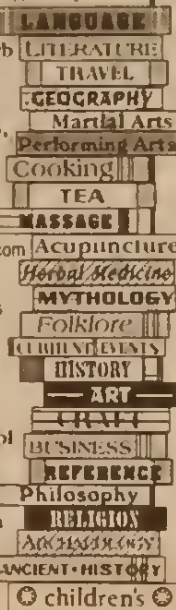
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The Big C to Sea Tour

Mission Woman Cycles Solo Across the Country

by Karen Zapata

The big C is sweeping the nation. Just around the corner in Bayview-Hunters Point, women suffer from the highest rate of breast cancer in the country. Men have a one in two chance of developing cancer in their lifetime, and women have a one in three chance. For young people the numbers are startling: approximately 8000 people between the ages 15 and 35 die of cancer every year, and the probability of developing cancer before age 40 is now one in 56. The big C caught up to a young Mission District resident, Mary Brown, in the form of Hodgkins-Lymphoma.

Mary Brown was born in San Diego in 1969. When she finished her studies at Humbolt State University in 1992, she took a trip to Central America. It was only supposed to last a few short months, but Brown ended up staying for the next year and a half. She worked on a small farm in Guatemala and then traveled to El Salvador, where she spent six months working with a community of indigenous people who had returned to their village after being displaced by the civil war.

Brown worked with the children and helped the community with their health care needs. The experience turned her world upside down. "I learned more from those people than I ever expected," she said. In August of 1995 she realized her money was running out and flew back to the United States to work. "Coming back," she said, "I wanted to move to San Francisco, but my whole point was to make enough money to leave to the states and never come back. I felt passionately about that."

Brown landed a job like she planned, and for the first time in two years she had health insurance. When she made a doctors appointment that November, it was not because she was overly concerned

about her health; rather, her family had a history of heart problems, and lately she had noticed some shortness of breath while hiking. "I had a young doctor," she recalled, "and for some reason she ordered a chest x-ray." What the doctor found was a 7-inch tumor that began at the top of her heart and reached up through her neck. "They diagnosed me with Hodgkins-Lymphoma and said I'd had it for over a year," Brown said.

That December Brown started going to chemotherapy once every two weeks for the next six months. "It really sucked," she laughed. The night before Mary started the treatments her roommates and boyfriend had a hair-shaving party. "But I never lost all my hair," she said. "I just looked like your typical Mission woman with a bald head."

Chemotherapy, she said, was "like being hit by a truck every two weeks and having to walk back in the intersection by yourself." But it was during this time that Brown found a great form of therapy: riding her bike. "I've always been into riding," she said, "but my bicycle gave me the only sense of freedom I had during the course of my 10-month treatment. Even when I felt really horrible, I still rode my bike across town to all three of my surgeries, six months of chemotherapy treatments, and at least part way to the hospital every day for five weeks of daily radiation."

During her treatment Mary hit upon the idea of riding her bike across country. "I didn't think I'd actually do it," she said, "but the idea got stronger and stronger and I couldn't turn back."

Another idea brewing in her head during this time had to do with the unique problems that young people with cancer face. Many of these are associated with the long-term consequences of conventional cancer treatment. "Even if we survive our initial cancer," she said, "the



The unsinkable Mary Brown.

treatment we received often results in sterility and/or the formation of a new cancer in 10, 20, or 30 years. We are just starting out in the world, when our disease forces us to completely reevaluate our expectations for life."

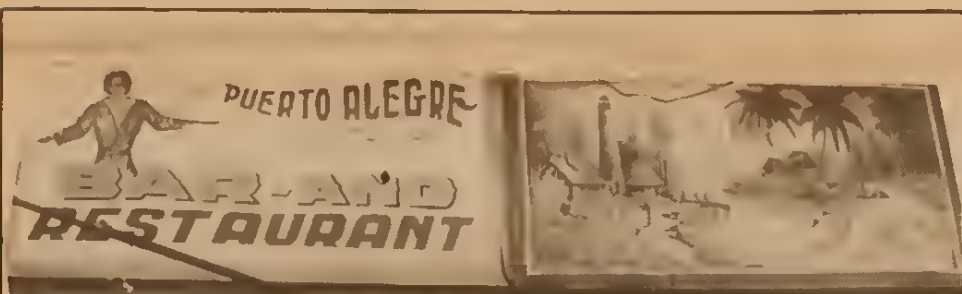
Mary found that there were very few resources and organizations targeted specifically at young people with a cancer history. So, combining her thoughts, she decided to ride across the United States and network with other young people with cancer to begin building an organization to support, advocate, and take action on issues specific to their community. "There are thousands of young cancer survivors," she said. "We have the potential and the need to be an enormous political force for social and environmental changes." The upcoming trip has been dubbed the Big C to Sea Tour.

"By undertaking my dream of riding across America," she said, "I hope to encourage other survivors to follow their

passions."

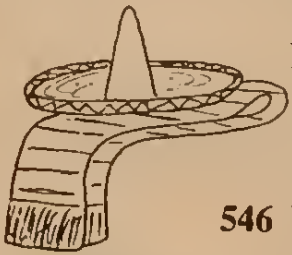
The tour, which began on May 12, will take Mary through 11 states. She will stop at universities, resource centers, clinics, and cancer support communities to educate people and gather resources and contacts. And she will do all this on her bike. "I love how I feel when I ride my bike," she said. "It's fun. It's fast. And most importantly, it doesn't contribute to the environmental pollution that causes cancer."

Although Mary is not considered to be in remission -- that will take another year or two to determine -- she plans to "take it easy at first," riding between 40 and 50 miles per day. She will stay with friends, family, and supporters of her tour. The trip has been highly publicized, said Mary, in order to "raise awareness of the cancer epidemic, especially among young people." Look for reports on Mary's trip in upcoming issues of the *New Mission News*.



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Mission District Calendar

JUNE

1

SATURDAY



Long Division! - Scared you, huh? Brush up on your math, science and writing skills at a workshop put on by SF School Volunteers, who also happen to be recruiting for summer school. 9AM, Everett Middle School, 450 Church St., Free, 274-0250

(3rd Annual) - Lesbian, gay, and bisexual exhibit, works of all mediums, mixed in all ways. MCCLA, Thru June 29.

Earthquakes, Beans, and Virgins - From the mythological score of *Watsonville*, a new play by Cherrie Moraga, directed by Amy Mueller, score by John Santos, and featuring Minerva García, Peter Gómez. 2789 24th St., \$14-\$16, June 1-2, 5-9, 12-16, 19-23, 26-30.

2

SUNDAY



Lock Your Doors - The CMC Richmond District Faculty visit the Mission for a concert featuring works by Ligeti, Mozart, Gluck, Ponce, et al. Pianists, violinists, and others mingle. 4PM, Community Music Center, 544 Capp St., \$10/\$5, 647-6015.

3

MONDAY



Subtleties, by Mario Gardner - *Days of Pentecost* is back by someone's demand, the original Black and Latino musical road movie for tomorrow and the next day, 3 drag queens venture into the desert and np up a small town a new one in post modern rage. 7PM & 9 30PM, Roxie Cinema, 3117 16th St., \$6, Thru June 4

4

TUESDAY



Why Doesn't He Move? - Because Spot's dead, so come to this free Pet Loss Support Group, moderated by Dr. Betty Carmack, rendering discussion follows. 7:30PM, SFSPCA, 2500 16th St., Free, 554-3000.

Dominate Them - Learn the basic skills you need to be a competent babysitter, ropes provided. 3:30PM, Mission Branch Public Library, Free, 695-5090.

5

WEDNESDAY



Double Indemnity - A support group for Latino gay and bisexual men. 6:30PM, Proyecto ContraSida Por Vida, 2973 16th St., Free, 864-7278.

6

THURSDAY



Raising a Rusus - Charles Rus, organist at St. John the Evangelist and Temple Emanu-El will perform works by American composers Conte, Hampton, and Phillips. 5PM, The Episcopal Church of St. John the Evangelist, Julian at 15th St., Free, 861-1436.

Lasar's DIP - Come to a reading, Dialogue and Dissent, The Pacifica Foundation and the Cold War, 1942-1964, Matthew Lasar's dissertation-in-progress. 7:30PM, Bernal Books, 401 Cortland Ave., Free, 550-0293.

7

FRIDAY



Reality Check - An exhibition featuring artwork

by students involved in Southern Exposure's *Artists in Education Program* and the *SF Arts Education Program*, a chance to hear real, artistic, critical voices of youth in our community 5PM, Southern Exposure, 401 Alabama St., Free, 863-2141.

Radicalism 101 - Radically listen to Jeff Mackler discuss the situation in Cuba today; the US has escalated their campaign to destroy the Cuban revolution and Cuba shot down two plans, what's up? 8PM, Socialist Action Bookstore, 3425 César Chávez St., \$3-\$1.50, 821-0458.

SurreALisT joUrNey - Surrealism by Karl Krogstad documents the history of the surrealist movement. Scott Beale's *Alonso G. Smith: A Half Century of Surrealism* chronicles the works of the Bay Area painter. 8PM, ATA, 992 Valencia St., \$5, 824-3890.

art - Come to an artist talk with Lynn Beldner, whose work I like, about memory, care taking, obsession, and ritual, Like, cool, and Permi Gill who uses apparel language to explore lots of esoteric stuff, very edifying. 6PM, Four Walls, 3160-A 16th St., Free, 626-8515. Exhibit thru June 15.

Fund-raiser for Fraud - Women's folk group "Rebecca Riots" gives a benefit concert for the Welfare Fraud Education Project, a project of the Women's Economic Agenda Project. 7PM, Mission Art Space, 766 Valencia St., Donation, 437-3401

Take it Outside - *In the Street*, a street theatre festival, kicks off its second year with a performance by Project Bandaloop and the Pearl Ubungen Dancers and Musicians, featuring aerialists and pieces developed in conjunction with Tenderloin residents and homeless folk. 8PM, Outside The Lab, 16th and Capp Sts., Free, 864-8855.

8

SATURDAY



E for Effort - CMC students perform at an all-school recital featuring solo performances by students of all ages and skills. 3PM, Community Music Center, 544 Capp St., Free, 647-6015.

Food Not Fame - Food not Bombs hosts the first Radical Video festival, underground videos, radicalize your mind (yes sir!) and educate yourself about the SF political scene. Public repression, police, and on and on. 12PM, ATA, 992 Valencia St., \$5, 824-3890.

Brain Fund-raiser - For local artist Yolanda López (ruptured vessel), a night of poetry and song, prominent Chicano poets Francisco Alarcón, José Antonio Burciaga, and others; music by Jacqueline Rago, the Jappenin' Jarocho, more. 8PM, The Mission Cultural Center, 2868 Mission St., \$15/\$10, 826-8009.

Acting Like Kids - Theater workshops at *The Growing Stage Theater*, offered for K-3rd on Saturday mornings. The Marsh Theater, 1062 Valencia St., Sliding Scale, 681-5850.

9

SUNDAY



Animal Affair - An all day pet extravaganza featuring the Housecat Fanciers International cat show, the Mounted Police Color Guard, Jack Russell Soccer dogs, Llama demonstrations, and much more, food booths, live bands. Outside the SFSPCA, 2500 16th St. Call for more info 554-3096.

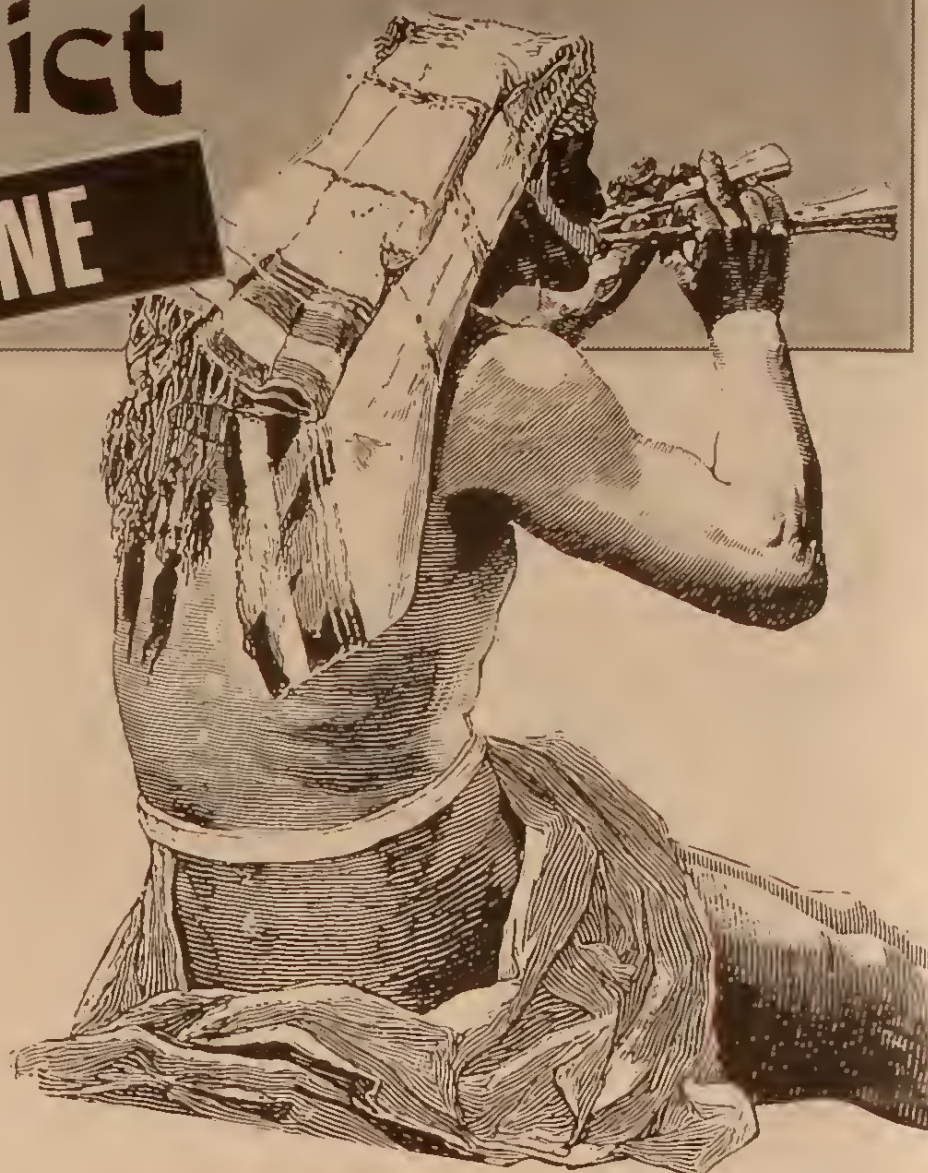
Diana Pacini, Piano - Recital featuring works by Scriabin, Chopin, Rachmaninoff, and Beethoven. 4PM, Community Music Center, 544 Capp St., \$8/\$5, 647-6015.

11

TUESDAY



Poet, Survivor, Jew - John Feistner presents his



Composed by Kurt Bier
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biography of Paul Celan, one of the most compelling and enigmatic of European postwar poets. Festiner will give a dramatic presentation of Celan's life and work. 7:30PM, Modern Times Bookstore, 888 Valencia St., Free, 282-9246.

Design Class, Graphic - For gay, lesbian, bisexual, and transgender latina/os, no straightsies. 6:30PM, PCPV, Horace Mann School, Pre-registration required, 864-7278.

Some Poets - Jeanne Powell and Adela Najarro read, speak; "Great Poets." 7PM, Keane's 3300 Club, 3300 Mission St., Free, 826-6886.

12

WEDNESDAY



Get WITA It - Spend an evening with Intercambio de Tecnologia Apropiada (ITA), a Bay Area activist collective working in indigenous communities in Chiapas, Mexico; topics include the Zapatista movement, hydroelectric generators and neoliberalism. 7:30PM, Modern Times Bookstore, 888 Valencia St., Free, 282-9246.

13

THURSDAY



Well Endowed - with knowledge about economics, Doug Dowd continues his class on economic processes, problems and possibilities. 7:00PM, Modern Times Bookstore, 888 Valencia St., Free, 282-9246.

Say it Loud and Proud - At this rap group for Latinos ages 15-25, you better be there, or you'll be square, boomph, diide, boomph. 6:30PM, Proyecto ContraSida Por Vida, 2973 16th St., Free, 864-7278 - Rubén Canillo.

meet, Radically! - Join Radical Women for an update on women's leading role in the Zapatista rebellion in Chiapas, Mexico and the impact this armed uprising continues to have in Mexico and in the US. 6:30PM (dinner) 7:30PM, Valencia Hall, 523-A Valencia St., \$5 don. for dinner, 864-1278.

The Breathe of Life - Learn to breathe into orgasm at this workshop on sexual healing, access your orgasmic energy, wear loose exercise clothing, hrm. Pre-registration required. 8PM, Good Vibrations, 1210 Valencia St., \$20, 974-8980.

14

FRIDAY



Short and Neat - A collection of "new and used" films and videos whose only unifying feature in their length, a smorgasbord for all ages and persuasions. 8PM, ATA, 992 Valencia St., \$4, 555-FILM.

15

SATURDAY



O-kay - Molly Hankwitz curates *Stop Killing Women!* in response to recent murders in the 16th and Capp area, this program explores the real-life drama of women-murder, also a collaboration, and a music video version of the OJ verdict. 8PM, ATA, 992 Valencia St., \$5, 824-3890.

Cat in a Hat, with Urine - If this is so, attend this seminar on cat behavior, hosted by cat behavior consultant Kate Gamble. Solve common cat problems, kids welcome. 11AM, SFSPCA, 2500 16th St., \$10/\$5 if your cat was adopted, 554-3000.

The Secret Garden - Join world-renowned tree shaper Ted Kipping (a proud man) to find out why summer pruning is so important, as if we all don't already know, sheesh. 10AM, held in an undisclosed Mission District backyard - call 285-7584 for directions, \$8/\$5 SLUG members (you know who you are).

Night in Argentina - An evening of music with the magnificent voice of Alicia Soria of Tucumán in a unique concert of bagualas, chacareras, zambas, and tangos, with the guitars of Heber Tosini and Adán Tully. 10PM, Peña del Sur, 2870-A 22nd St., \$5 don., 550-1101.

18

TUESDAY



A Banner Day - can easily be had by adding your artwork to the Library's outdoor banner, but only 35 of you can come. 2PM, Mission Branch Public Library, 3359, 16th St., Free, 695-5090.

Shaw Them a Thing or Two - by coming to hear Randy Shaw, local activist and attorney, discuss his book *The Activist's Handbook*, a hard-hitting primer on achieving social change in the 1990's despite an increasingly grim political order. 7:30PM, Modern Times Bookstore, 888 Valencia St., Free, 282-9246.

Give a Dog Day Afternoon - to some animals as a volunteer for the SPCA, need cat socializers, dog walkers, adoption counselors, and pooper scoopers, among others 5PM, SFSPCA, 2500 16th St., Free, 554-3087.

19

WEDNESDAY



Boykin She Jam - Brenda, that is. Listen to her do the blues with shouts and hollers, at the Stern Grove Festival, informal talk and presentation follows, no suits. 5:30PM, Community Music Center, 544 Capp St., Free, 647-6015.

20**THURSDAY**

Chac it Out - A musical play for children, Opera Piccola performs a Mayan legend with dancing and singing, for all ages. 10AM, Mission Branch Public Library, 3359 24th St., Free, 695-5090.

Queercore Festival - Big Miss Moviola night as part of Dirty Bird '96, Portland's original lady-made video chain letter! "I promise you somebody will see it!" - Miranda July. 7PM, ATA, 992 Valencia St., \$5, 824-3890.

21**FRIDAY**

Are You Going Now? - Alma Batista, piano, in a farewell recital of works by Ravel, Chopin, Villa-Lobos, and Delano. 8PM, Community Music Center, 544 Capp St., Free, 647-6015.

More Core - Opening event for Dirty Bird '96: A Queercore Festival, featuring queercore films, shorts, and videos, also a live discussion about queercore filmmaking, four days of fun thru the 23rd. 7PM, ATA, 992 Valencia St., \$5, 824-3890.



The Inside Zine - Zine! But Not Heard gets its official kickoff with an event co-sponsored by Dirty Bird '96. This workshop features the creators of queer zines from around the country, discussing the art of publishing and distribution. 4PM, Modern Times Bookstore, 888 Valencia St., \$3-\$5 / none shunned, 282-9246.

22**SATURDAY**

Are You Punk Enough? - Find out at this presentation of urban subcultures and post-punk rebellion; three Mexican independent videos addressing popular culture and national identity; performance art, cabaret, and so on. 8PM, ATA 992 Valencia St., \$5, 824-3890.

Lovejoy Myself - A solo recital by Allison Lovejoy, piano, featuring early twentieth music by Debussy, Bartok, Rachmaninoff, and others. 8PM, Community Music Center, 544 Capp St., Free, 647-6015.

23**SUNDAY**

Baroque Hour=Enough - CMC Collegium Musicum, other CMC students and guest performers, present music from the 1400s to the 1800s. 4PM, Community Music Center, 544 Capp St., Free, 647-6015.

25**TUESDAY**

Anxiously Waiting - for Sydney Chadwick and John High (pending) to spout their poetry. Come on baby! 7PM, Keane's 3300 Club, 3300 Mission St., Free, 826-6886.

26**WEDNESDAY**

Turnabout is Interesting - Carol Queen and Lawrence Schimel, co-editors, present their one-of-a-kind collection of erotic stories, subtitled *Lesbians Write Gay Male Erotica and Gay Men Write Lesbian Erotica*, meet them and chat. 8PM, Good Vibrations, 1210 Valencia St., Free, 974-8980.

Tides of Wadi - California Contemporary Dancers present the world premier of *Wadi*, which, through modern dance, evokes the energy, spirit, and the history of desert people and their environment, also Dawn Karlovsky's *Tides*.

27**THURSDAY**

Bright's Idea - Join Susie Bright and Jill

Posener as they celebrate the release of *Nothing But the Girl*, their joint project using text and photos to explore dyke representations. 8PM, Good Vibrations, 1210 Valencia St., Free, 974-8980.

See it as it is - Check out Guttervision, an alternative high-culture program for the Generation X audience; Guttervision patrols the art trenches across the United States, bringing to life the sights and sounds of alternative art, humor, and drama - really? 8PM, ATA, 992 Valencia St., Free, 824-3890.

28**FRIDAY**

Virtually Organized - Join a live round-table discussion that focuses on folks who are using new technologies and the Internet to form sites of resistance, organize for human rights in nontraditional ways, and bring the info highway to outsiders. 8PM, ATA, 992 Valencia St., \$5, 834-3890.

29**SATURDAY**

You Again! - Two members from above discussion present videos; Annaiza Savage's *Unauthorized Access*, gives an insiders view of the global hacker subculture, and *Fat of the Land*, about a trip in a car powered by vegetable oil; slick shit. 8PM, ATA, 992 Valencia St., \$5, 824-3890.

30**SUNDAY**

Foreigners With Accents (gotta be good) - Andrei Glase, voice, Kara Koffron, flute, and Renee Witon, piano, perform works by J.S. Bach, Canteloube, Messiaen, Ibert, Hoover, Faure, Poulenc, Ravel, and Debussy, 4PM, Community Music Center, 544 Capp St., Free, 647-6015.

on...**ONGOING**

Cross Hairs - A mixed media visual arts show featuring artists who have pursued explorations in gender within visual format; photography, painting, drawing, sculpture, and video. Luna Sea, 2940 16th St., Thru June.

Gaga con Judit - Learn Cuban dances & rhythms with the only native Cuban woman teaching in the Bay Area, 11-12:30, Sat. momin's till youknowwhen, Mission Cultural Ctr., 2868 Mission St., \$10/class, 821-1155.

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Da Column

by Willie L. Brown Jr.

The CCRI: A Leap In The Wrong Direction



The promise of equality for all is under attack from a vicious initiative that would effectively abolish California's affirmative action programs. It is cynically called the California Civil Rights Initiative -- cynical because what it actually sets out to do is dismantle the hard-fought gains of the Civil Rights Movement in America.

When I left the segregated East Texas town of Mineola to start out on my own, I headed west. I believed that in California I would have the opportunity to reach my potential. California, especially San Francisco, appeared before me as the place where people enjoyed greater acceptance, respect, and access than in other areas of the nation.

Now, the strides we began to make three decades ago to ban discrimination and provide an equal playing field for all people are threatened. And despite the deceptive title, CCRI would further entrench us in a world where minorities, women, disabled people, and many others are simply left out of the picture.

Contrary to the flimsy claims of CCRI supporters, I do not believe the goal of equal opportunity and access to all has been achieved in 1996. The time to end affirmative action strategies to ensure a healthy diversity in our schools, our places of work, and our communities has not yet arrived.

The fact that women and minorities are grossly under-represented in institutions of higher education and in certain industries illustrates the ongoing need for affirmative action strategies.

Even the San Francisco Chronicle concedes, "One look at the nation's corporate and public boardrooms, which are overwhelmingly dominated by white males, should tell all Americans that the country is still far from having achieved equal opportunity for all..."

While supporters of CCRI claim the initiative does not promote discrimination, they do not tell us that in fact it opens the door to the systematic dismantling of equal opportunity policies and to the tacit

acceptance of discriminating against women, minorities, and others.

I support the call to mend, not end, affirmative action. I believe we must allow schools, businesses, and government entities to implement rational, tailored affirmative action programs to eliminate systematic discrimination in two areas. The first area is where present effects of past discrimination exist; the second is where ongoing patterns of discrimination exist.

That is exactly what current law calls for, and it should not be changed.

The architects of CCRI would like you to believe that affirmative action programs are designed to correct these situations only through quotas, preferential treatment, reverse discrimination, and the hiring of people who are not otherwise as qualified as white men. None of this is true, and they know it.

What affirmative action does is remove practices that intentionally or unintentionally limit opportunities for women and minorities. It encourages employers to re-examine their ideas about qualifications by forcing them to consider hiring people they might otherwise ignore. It adds diversity to the list of priorities a university maintains when populating its campus. Affirmative action is simply a vehicle by which women and minorities of all kinds are given the opportunity to compete with white men for good jobs and a good education.

Contrary to Ward Connerly, Pete Wilson, and other CCRI backers, women and minorities are not preoccupied with some invented notion of "victimization," nor are they requesting to be judged by lesser standards. Rather, they are asking that our society recognize that in 1996, race and gender still matter.

So when you think about CCRI, I ask you to consider what life was like before the Civil Rights movement began opening up avenues of opportunity for all Americans. I remember it all too well -- but California was the place that made success possible for me. Are we really ready take such a huge step backward?

GANGSPEAK



Bobby Soto (suit and tie) and fellow students.

OGs Reach Out to Help Incarcerated Brothers

by Bobby Soto

Four San Mateo College students enrolled in the Alcohol and Other Drug Studies Program gave a presentation at the SF County Jail on pro-social behavior among inmates. The presentation was part of a class assignment given by Professor Angela Stocker as a way to prepare the students for their future roles as caregivers to clients with drug and different kinds of behavior problems.

Incarceration is nothing new for the four students who gave the presentation. In fact, Bobby Soto has 39 years in and out of the C.Y.A. and California State Prison System. Jesse Ponce and Michael Resendez have had many years in and out of the county jails in California and have also been in community-based residential treatment programs for drug addiction.

Their message to the county jail was basically a wake-up call telling the incarcerated men to change their behavior or else face life in the prison system with the Three Strikes law. The presentation was originally scheduled to last an hour and a half, but the participants were so enthusiastic that it turned into a three-hour session that included an intense discussion of why and how the inmates could change their behavior.

Among other things, they discussed how different role models have influenced their behavior and attitudes. Role models are anyone you respect; if that role model uses drugs, drinks, or sells drugs, they glamorize that behavior. The sad part is that you then become a role model to other kids or family members, passing the behavior on from one generation to the

next.

Perhaps you don't commit felony crimes, but you do use drugs because your mother or father used drugs, smoked cigarettes, drank alcohol, or verbally abused you. Perhaps you witnessed many episodes of domestic violence. Under these kinds of circumstances, you can grow up without the healthy social behavior skills necessary for dealing with society's problems. Consequently, you are forced to remain in this unhealthy environment. Your children and your children's children could also get trapped in the prison system.

Hopefully, the presentation gave a different perspective to the inmates so that they can start to change their lives. It is possible to change. The proof was right in front of their eyes. The four students have changed their lifestyles after many years of incarceration. Healing is a long process; it starts with wanting to improve your life. The students handed out information on community resources, educational opportunities, housing, work, residential treatment programs, and higher education.

Autra Jones, a school teacher at the county jail, made it possible for the four students to obtain security clearance. For the students, it was a good experience returning to the county jail and reaching out to their former peers. Jones is arranging for the four students to make a video on the subject of healing so she can share it with future inmates.

Gang Members: This is your column. This is your voice. Send your words, poems, rap songs, essays, and art to: Deanne Berger-Moudgil, Gangspeak Column Editor, c/o New Mission News, 777 Valencia Street, S.F., CA 94110. Call Deanne at 864-6531 or page her at 227-6338.



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Mission Cultural Center for Latino Arts

Year 19 • Vol 1

June, 1996

Tel: (415) 821-1155 • Fax: (415)648-0933

From the BOD President

To All Mission Residents and Latinos in the Bay Area

The Mission Cultural Center for Latino Arts (MCCLA) began operating 19 years ago, because art and culture are among the most important elements of life. Our mission statement clearly states that we will provide a Latin American cultural forum and education center for Mission District residents and the SF Bay Area. Our work is supported by the San Francisco Art Commission's Community Arts and Education Program, the San Francisco Grants For the Arts, local and national foundations, earned income from classes taught at the center, and generous individual donations of time and money.

MCCLA serves as a cultural bridge between all Latino/Hispanic communities both north and south of the US borders. MCCLA provides forum and exhibition space for cultural events and symposia. It also provides art making tools ranging from pen and ink to digital imaging equipment for all interested people. MCCLA works with young artists as well as with those that have made the Mission District famous as producers of important art over the years.

Much has changed since we began but the importance of art and culture being pivotal to the well being of all has not. "La cultura cura" (culture cures). We believe that it is vital for our community to have an efficient, well-funded, multidisciplinary cultural art center working to its maximum potential in our community. This requires some in-

(Continued on page 4)



Tish Hinojosa, folk singer and Danny Valdez, actor, at MCCLA

What we want to do

The following is a short version of the operational plan for the Mission Cultural Center and is not an exact blueprint for every step that we will take and every event that will take place because we do not know exactly which grants will be available and which theater groups will come to the Bay Area and would want to make presentations at our space.

This plan is designed to be used as a general guide in the operation, budgeting, programming, and other aspects of development of the MCCLA. Details about particular local program, for example, such as which ones will be the first to "reach the public" will not be found here.

The specifics for FY-96 (July 1996-June, 1997) Operational Plan are that we remain a "bare bones" operation in all aspects with some low-cost but

significant investments in key areas such as the Computer Graphics Study Hall project (grants have been sought and strategic alliances are also being sought to make it happen as quickly as possible); theatrical and exhibition programming, building improvement support by external grants; and the establishment of radio and television studio production education programs with equipment obtained only through establishing joint projects with relevant community organizations; promotion; development; staff and board development; and, underlying every one of the above efforts increasing community involvement leading to increased financial support and increased activities. At the same time we are working towards improved internal finan-

Continued on page 2

FLOR Y CANTO

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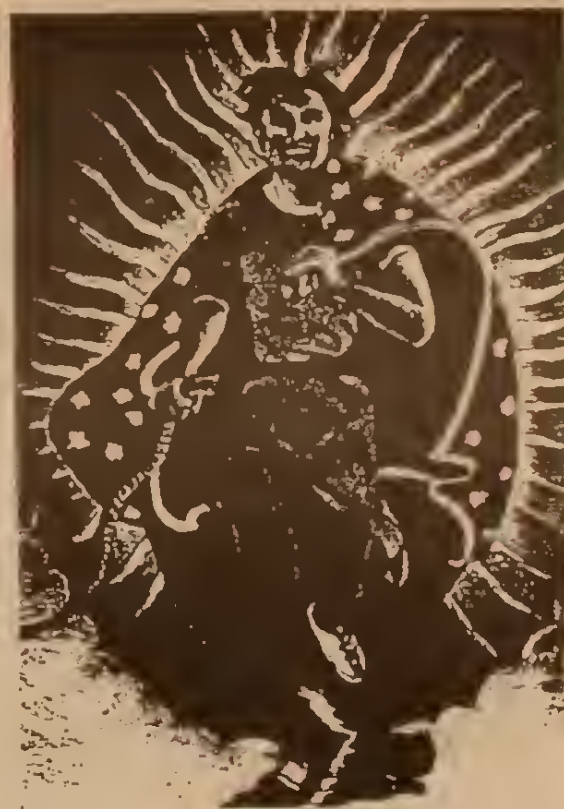
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Inside find our calendar of classes for
Summer 1996



From page 1

cial controls and more efficient purchasing.

Who We Aim To Serve

The intent to serve the underserved continues to be a principal aim of all aspects of programming and related activities. It is true also that the focus on the economically and educationally disadvantaged presents particular challenges in terms of building the mass audience necessary to provide adequate financial support which would permit MCCLA to flourish in the coming years. The backbone of our service to the community is providing space and support for exhibition and classes.

The Center wishes to show the works of new and established Bay Area artists such as Rupert García, Carmen López Garza, Enrique Chagoya, Amalia Mesa Bains, Lawrence Ferlinghetti, etc. We also plan to show works from Chilean, Mexican and Nicaraguan artists and hope to show the works of artists from all Latin American nations. We will have an open planning effort in this aspect of MCCLA operations.

MCCLA, with its current staff and equipment, has produced a number of "local co-productions and events." All have been done very inexpensively as MCCLA does not have specific programming funds. We will work with the community to conceive and produce programming which has resonance with important aspects of the community.

MAS, Mission Art School, include silk screening, etching, photography, engraving, paper mache, painting, drawing, etc. MAS seeks support from a variety of funding sources. We are also seeking year-round support for art education using art related media such as Internet, video, audio, computer graphics, simulation and game design in cooperation with San Francisco Unified School District.

We maintain a theater space available for any use and we hope to identify and install a theater company to teach theater and to present traditional, and new theater works. We are seeking to find a resident theater group willing to share the space and its support. We will negotiate a shared use agreement which will allow MCCLA to program the space for other activities such as community town hall meetings, poetry/declamaciones and theatrical presentations by other local and international non resident theater groups.

We want to program language arts events in the theater including poetry readings, dramatic readings, "declamaciones" (a Latin American cultural tradition similar to prose/poem speeches, always memorized), etc.

A multiple-target effort is required to obtain funds necessary to continue to operate the MCCLA. We cannot rely on a single source of funding.

We invite you to participate in the efforts of this, your Center, by becoming an MCCLA financial supporter (see membership form on page 4).

We would like to hook-up, produce, or otherwise obtain, television programs featuring Latino, local, youth artists in plastic art, performance, music, poetry, etc. Given staff/volunteer effort, MCCLA

should initiate actions which will bring its full range of programming, to San Francisco cable channels at the earliest opportunity.

Other communications/media initiatives we want to undertake, when we have the resources include establishing a radio station MCCLA-FM and making available courses in radio production in cooperation with KPOO, KPFA, KCSM, KUSF, and possibly KBBF. Courses would include recording techniques, program production, program distribution (contacts, resources, levels of payback, etc.)

We want to create and maintain an MCCLA homepage listing current classes, gallery exhibition schedules, history of MCCLA, membership information, and graphic and other art works.

We are working with various organizations and community individuals to attempt to start a film and video series of independent, nontraditional Latin American films and videos. We are trying to establish a working relation with Cine Accion, Cinearts, the San Francisco Video coalition, KQED TV, Mano A Mano, and others. This will highlight Latino/Hispanic culture and make it available to Mission district residents and all other interested persons city-wide. MCCLA and all other mejor cultural centers should contribute to the programming of a city cable channel.

We want to activate cooperative actions with other Latino oriented cultural centers in California and other states in order to plan to exchange exhibitions, artist teachers, and other cultural materials.

We hope to undertake a variety of exhibitions which include, but are not limited to "abuelos" craft and art classes and exhibitions and travelling exhibitions to senior centers (piñatas). We are currently in advanced planning for exhibitions from Chile and Nicaragua.

Seriously undercapitalized since before the first day of operation, MCCLA will continue to acquire and place into service improved equipment of all types as it is financially possible to do so. For example, if we are to begin a homework cable TV series in the MCCLA theater, we need production equipment sufficient to operate a small-scale TV studio.

Promotion and outreach need to be done in the most creative fashion possible and should communicate clearly about the real accomplishments and future programming at MCCLA.

We want to thank all contributors, such as WYZ law firm for the donation of a phone system, computers, and desks. We have a WISH/NEED LIST, so please call if you have something to contribute.

Again, if you can contribute in any way, working as a volunteer, showing us how to get the money we need for particular parts of the MCCLA operation, or by contributing directly financially or in other ways, to making real any of the plans touched on here, you should call Daniel del Solar, Executive/Development Director, at the Mission Cultural Center for Latino Art, at (415)821-1155 so that we can begin to plan to work together. ●

TUES / MAR

WED / MIER

THURS / JUE

PAINTING Esperanza Villanueva \$10.00 10:00-12:00 PM Studio D All ages welcome	SPANISH Beat Rettenmund \$10.00 per class 1:00-2:00 PM \$60.00 Studio A per month All ages welcome	PAINTING Esperanza Villanueva \$10.00 10:00-12:00 PM Studio D All ages welcome
PRINTMAKING (MONOTYPE) Sharon Hahn FREE/GRATIS 3:00-6:00 PM Mission Grafica Ages 9 thru 17 only.	PRINTMAKING (WOODCUT - LYNOTYPE) Sharon Hahn \$11.00 3:00-6:00 PM One time fee. Mission Grafica Ages 9 thru 17 only.	PRINTMAKING (MIXED MEDIUM) Sharon Hahn & Calixto FREE/GRATIS 3:00-6:00 PM Mission Grafica Ages 9 thru 17 only.
SILKSCREEN & STENCIL Michael Roman \$10.00 3:00-9:00 PM Mission Grafica	KARATE Rogelio Rufino \$6.00 per class 4:30-6:00 PM \$72.00 per month Studio B	CAPOEIRA Carlos Aceituno \$5.00 per class 4:00-5:30 PM \$24.00 per month Studio B Ages 7 thru 17 only.
CAPOEIRA Carlos Aceituno \$5.00 per class 4:00-5:30 PM \$24.00 per month Studio B Ages 7 thru 17 only.	DANCE AEROBICS Vanessa Mosqueda \$6.00/Sliding Scale 6:00-7:00 PM Studio E All ages welcome.	KARATE Rogelio Rufino \$6.00 per class 4:30-6:00 PM \$72.00 per month Studio E
THEATER Oscar Ramirez FREE/GRATIS 5:30-7:00 PM Studio A Youth	AFRO-CUBAN DANCE Roberto Borrell \$10.00 6:00-7:30 PM Studio B	CAPOEIRA Carlos Aceituno \$8.00 per class 6:00-8:00 PM \$52.00 per month Studio B Adults
PIANO Norman Cave \$10.00 6:00-7:30 PM Studio C	ADVANCED PERCUSSION Pedro Fernandez \$10.00/adults \$7.00/youth 6:30-8:00 PM Studio C Bring own instrument.	PAPER MACHE Juan Gutierrez FREE/GRATIS 6:00-9:00 PM Studio D All ages welcome
CAPOEIRA Carlos Aceituno \$8.00 per class 6:00-8:00 PM \$52.00 per month Studio B Adults	COLOMBIAN FOLK DANCES Beatriz Restrepo \$6.00 7:00-8:00 PM Studio E All ages welcome.	SILKSCREEN & STENCIL Michael Roman \$10.00 6:00-9:00 PM Mission Grafica
ARTE DRAMATICO Yesenia FREE/GRATIS 7:30-8:30 PM Studio A	PERUVIAN FOLKLORE DANCES Nelly Gloria Ortega \$8.00 7:00-9:00 PM Studio D All ages welcome.	SALSA - Beginner Ava Apple \$7.00/adults \$3.00/youth & seniors 7:00-8:00 PM Studio E All ages welcome.
BRAZILIAN DANCE Carlos Aceituno \$8.00 8:00-9:30 PM Studio B All ages welcome.		PERCUSSION ENSEMBLE Louis Romero \$10.00 7:00-8:30 PM Studio C 18 & over. Bring own instrument.
		THEATER Oscar Ramirez FREE/GRATIS 5:30-7:00 PM Studio A Youth

June 1st -



SUMMER

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Ava Apple & Company • Francisco X. Alarcón • Fernando Alegría • Juana Alicia • José Mario Alvarado • Laura Alvarez • Ana Alvear • Yesenia Andrew • Roberto Antonio • Miriam Archie • Arturo Arias • Rose Arrieta • Amalia Mesa Bains • Jamon Balbarran • Miranda Bergman • Sharon Bliss • Wilma Bonet • Lalo Borja • Debora Bruce • Antonio Burciaga • José Antonio Burciaga • John Calloway • Chui Capescuno • Camincha • CANAL 48 Telemundo • Ernesto Cardenal • CARECEN • Judith Casper • Joseph R. Castel • René Castro • Centro Cultural Mexicano • Luis Cervantes • Susan Cervantes • Mario Pablo Chacón • Emily Charles • Children & Youth Poets Movement • Cine Acción • Laurence Colación • Carlos B Cordova, Ed.D. • Lucha Corpi • Gustavo Cravioto • Juan Carlos Cuéllar • Diamond Dave • Nora Dinkelbacher • Cecilia Sanchez Duarte • Luis Agustín Echerarría • Equal Justice-USA • Evangelina Encalada • Laura Esparza • Maruka Fernandez • Miguel Angel Flores • Rick Tejada Flores • Juan Fuentes • Eduardo Galeano • Martivon Galindo • Raymundo Galindo • Carlos Gallardo • Mario R. Gallardo • Carmen Galleguillos • Rupert Garcia • Carmen Lomas Garza • Global Exchange • Amina Goodyear • Michael Govea • Grupo Aztlan de S.F. • Guillermo Guillen • Juan Gutierrez • Sharon Hahn • Noelle Hanrahan • Kim Henkel • Berta Hernandez • Ester Hernandez • Roque Hernández • Hispanic Chamber of Commerce • Tish Hinojosa • Carles Hutchins • Irene • Instituto Familiar de la Raza, Inc. • Martha Jiménez • Ann Marie Kennedy • Keriak • Latino Democratic Club • Latino/a Lesbian Gay Bisexual Organization • Tai Leavitt • José Ramón Lerma • Paulette Liang • Kay Lindsey • Patricio Livingston • Llegó California • Carlos Loarca • Yolanda López • Machete Ensemble • Shelly Manaster • Scarlet Manning • Betita Martinez • Víctor Martínez • Rosalía Mariz • Máscara entre



THURS / JUE		SAT / SAB	SAT / SAB
ARTE DRAMATICO Yesenia 7:30-8:30 PM Studio A		PIANO Norman Cave 10:00-11:30 AM Studio C	SEWING/CLASSE DE COSTURA Herminia 1:00-4:00 PM Studio A
SALSA - Int./Adv. Ava Apple 8:00-9:15 PM Studio B All ages welcome.		COLOMBIAN FOLK DANCES Beatriz Restrepo 11:00-12:00 PM Studio E All ages welcome.	ADVANCED PERCUSSION Pedro Fernandez 1:30-3:00 PM Studio C Bring own instrument.
		PHOTOGRAPHY / STUDIO Max Perez 11:00-1:00 PM Studio D	CUBAN FOLK DANCE Judith Justiz 11:00-12:45 PM Studio B
FRI / VIE		DECORATIVE ARTS Edmundo 11:00-3:00 PM The Dock	PAINTING Esperanza Villanueva 1:00-4:00 PM Studio D All ages welcome
COLOMBIAN FOLK DANCES Beatriz Restrepo 4:30-5:30 PM Studio B All ages welcome.		BEGINNING PERCUSSION Pedro Fernandez 12:00-1:30 PM Studio C Bring own instrument.	COMIC BOOK DRAWING Spain Begins July 6 th
KARATE Rogelio Rufino 4:30-6:00 PM Studio E		SILKSCREEN ON PAPER Calixto 12:00-2:00 PM Mission Grafica All ages welcome.	
LIFE DRAWING Karl Wtaker 6:00-8:30 PM Studio D		SILKSCREEN & STENCIL Michael Roman 12:00-4:00 PM Mission Grafica	
DANZA AZTECA Alfaro Yellez 7:00-9:00 PM Studio B		PHOTOGRAPHY / DARKROOM Max Perez 1:00-3:00 PM Studio D / Dark Room	
BEGINNING DRAWING Exiquio Navarro Gallegos 7:30-9:00 PM Studio A All ages welcome.		BRAZILIAN DANCE Carlos Aceituno 1:00 - 3:00 PM Studio B All ages welcome.	
YOGA Andres Lozano 7:00-9:00 PM Studio E All ages welcome.		PAINTING Esperanza Villanueva 1:00-4:00 PM Studio D	

ER 1996 - Aug. 31st
any time during the semester.

5) 821-1155 FAX (415) 648-0933 Building Hours Tues.- Sat. 10am-4pm; Sun. 12noon-4pm



20 years tribute to Carlos Santana
(photo: from left to right, Ex-supervisors Jim Gonzalez, Carlos Santana and Molinari)



Luis Valdez, actor and Dolores Huerta, union organizer

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MCCLA honors and feels a great loss of Roberto Antonio, teacher, dancer, choreographer and friend who passed away in April. For many years Roberto tirelessly shared his rich talent and knowledge of the dance, especially with the children of our community. While keeping these cultural dances alive, he inspired so many people of all ages. There will be an installation of photos and dance description on display in June at MCCLA. ROBERT REST IN PEACE!



Professor Jose Cuellar, "Dr. Loco"



ART WITH A MISSION

The Mission Cultural Center for Latino Arts (MCCLA) was established in 1977 by artists and community activists with a shared vision to promote, preserve and develop the Latino cultural arts that reflect the living tradition and experiences of Chicano, Central and South America, and Caribbean people. The MCCLA makes the arts accessible as an essential element to community development and well being.

THE FACILITY

The MCCLA is a multifaceted organization and facility offering artistic development, presentation, education and technical assistance. The Center offers a 142 seat theater; 2,650 square feet of gallery exhibition space; spacious performing and visual art studios; and a state of the arts screenprint facility. Over 42,000 people utilize these expansive facilities annually, attending classes, performances, exhibition and educational programs.

MCCLA PROGRAMS

MCCLA Productions

MCCLA production presents in-house programs and provides technical assistance for community sponsored events. Theater, music, film and video presentation, poetry readings, cultural forums and media panels, are programmed annually, by providing affordable theater and gallery space to community groups.

Mission and Galeria Inti Raymi

Exhibitions both local and international are presented throughout the year in two spaces. Recent exhibition have included the important Jesús Helguera retrospective exhibition, "women exhibits", youth programs, and soon we will have labor art. Mission Museo consistently offers quality exhibitions of Latin American artists and addresses audiences who are not traditionally reached by mainstream museums and gallery.

Education Program

The MCCLA education program provides San Francisco residents opportunities to work with artists of the rich Latin American cultures. There are over 30 professional artists form a multi-tiered academic program which includes salsa and samba dance, flamenco guitar, screen printing, and theater workshops. Free classes are offered through the California Arts Council, Artists in Residence Program, and fee classes are made available at an affordable rate.

Mission Gráfica

The Center is proud to have San Francisco's only screenprint facility making fine art and commercial print production available to community organizations and agencies. Mission Gráfica successfully fully integrates the highly develop of aesthetic sensibilities, striking social content and technical mastery of the Latin American graphic tradition into its serigraphs and posters.

Under the guidance of artist Calixto Robles, Mission Gráfica, this standard for excellence is passed on to the young emerging artist through classes and internship programs.

Community Partnerships

Cooperative project involving businesses and target populations have created and innovative approach to community service and cultural development. The Mission Cultural Center for Latino arts is instrumental in the development of cooperative business and cultural consortiums which have produced such citywide events as the Carnaval, Cinco de Mayo, and the 24th street Fair. The MCCLA extends its cultural sights to support such creative partnership which impact out target populations. ●

Calidad es respeto al pueblo
Quality is respect for the people

To All Mission Residents...

From page 1

ternal business control which many users in our community are not accustomed to but which must be implemented to maximize efficiency and cost-effectiveness at the MCCLA.

The current board of directors assumed our roles June 5, 1995 believing we would "turn around" the MCCLA's previous administrative and organizational problems in a few months. Being one of many founding members (back in 1974), the work required has proven very difficult and the word "transitory", we found out, was legal nonsense. A board's a board's a board! So as soon as we came on the board, we inherited all liabilities and responsibilities of a "regular board".

Replacing ourselves and "holding elections" according to our Not-For-Profit bylaws has also proven difficult. Most of us currently working on the board are Mission District residents, and all of us hold deeply the ideals which continue to allow our community to work in the Center at a reduced cost or in some cases, for free. We are looking for others to work with us on the board, and if you are

interested you should contact me at MCCLA. Candidates for board membership usually have one or more of the "3 W's": Wisdom, Wealth or Word. We are currently long on Wisdom, we need others who can provide Wealth (financial support, or access to same) and Work.

La Raza Graphics: New technology and the inevitable moving on of the creative core staff that worked there since 1971, the early days, left the business aspect of La Raza graphics untenable. We could not find the \$40,000 or more to keep the desktop business growing, so we stopped business operations in January, 1996. The new computer technology allows every computer user to design and produce their own flyers. The legacy of La Raza Graphics operations, more than 600 silkscreen prints, will hopefully find financial support to remain in our community. The redeployment of these assets to serve the youngsters in our community through a partnership with the SFUSD is being explored at this moment.

I invite you to participate in the many and varied educa-

tional cultural and artistic activities we have planned at the MCCLA throughout the year. It is your energy and your interest which will continue to create the many successes we have achieved over the years. Peace.

Cecilia Guidos

Board Of Director President

MCCLA

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MCCLA

The Mission Cultural Center for Latino Arts (MCCLA) is a not-for-profit arts center and was established in 1977 to provide a cultural forum and educational center for Mission District residents and is supported by the San Francisco Art Commission's Community Arts and Education Program, Grants For The Arts, local and national foundations and earned income from diverse arts and arts-related activities. MCCLA serves as a cultural bridge between Latin America, Mexico and lo-

cal and regional Latino/Hispanic artists and those interested in Latin American culture. MCCLA provides a forum and exhibition space for cultural events and art making tools and instruction, from pens and inks to digital image processing, to all of the Mission District, San Francisco and Bay Area residents. MCCLA works with young artists as well as those who have made the Mission District famous as producers of important art over the years.

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The Activist's Handbook: A Guide To Successful Rabble-Rousing

by Victor Miller

Political activism by progressives in recent years seems to be totally reactionary. Not reactionary in the sense that the agenda of the activists is right-wing, but reactionary in the sense that it is all too often solely a defensive response to something that has already happened, a protest against the de facto or a bemoaning of the inevitable. Since the Reagan era progressives have been more and more on the defensive and less and in control of social momentum.

One indication of this is the frequently posted notice for an "emergency demonstration," whose time and date are dependent on some heinous and unstoppable action by some arm of government or corporate America. Are progressives just whipped dogs who can only snarl when they're kicked? How do we move from whining to winning?

The Activist's Handbook, by Randy Shaw, director of the hyper-activist Tenderloin Housing Clinic, urges progressives to seize the initiative from the current crop of immigrant scapegoaters and welfare-mother-bashers. "Rather than simply oppose the right-wing agenda, activists must advance and frame issues that unify people around objection to social and economic unfairness rather than hostility towards others," he writes in the introduction.

Shaw offers an informed analysis essential to those who care about the environment, the rights of the poor, and the plight of minorities. It's also required reading for those who want to wage successful campaigns of social change in their communities. Shaw's arguments are backed by his own front-line experience in one of the country's toughest urban arenas, San Francisco's Tenderloin. He also cites case studies from other parts of the country, where, contrary to the media's

regurgitated assertions, people at the grassroots level are finding ways to win.

One of the ways people win is through the use of what Shaw calls tactical activism or proactive planning, as opposed to purely defensive postures. For example, Shaw writes, during the 1980 fight over plans to build three luxury hotels in the Tenderloin, residents fearing displacement and skyrocketing rents decided not to oppose the hotel construction per se. Instead, they fought for requirements of hefty and at the time precedent-setting mitigation measures from the hotels developers in the form of contributions to a low income housing preservation. Additionally, the Tenderloin and the fight became highly visible. The neighborhood was able to establish itself as "a true residential neighborhood," a goal that had eluded organizers before the hotel issue arose.

Shaw cites Camp Agnos as an example of an entirely reactive and defensive strategy. In 1990 self-proclaimed progressive Mayor Art Agnos caved in to public pressure and cleared out a large encampment of homeless people from the Civic Center plaza. Advocates for the homeless reacted fiercely to what they saw as betrayal, and proceeded to get bogged down in a fight over "camper rights." As it turned out, this battle was a peripheral one, detrimental to the advocates' main goal of providing decent low-income housing for the homeless.

Because many of the Civic Center campers appeared to be able-bodied, San Francisco's conservative press portrayed them as "voluntarily poor." The Camp Agnos fiasco was pivotal in swaying public opinion away from social solutions and toward policing solutions. Progressives failed to anticipate this outcome, and criminalization of the homeless (a bit of tactical activism from the other side) became the vehicle that elected a former



police chief, Frank Jordan, as Agnos' successor. Shaw places some of the blame for the Jordan administration's punitive anti-homeless measures on homeless advocates themselves. "Demands for affordable housing, jobs and mental health care," he writes, "are reduced to campaign rhetoric when not linked to a specific, viable program that advocates are actively striving to implement."

Crime is probably the main issue in which progressive organizers have failed to use the proactive approach. Shaw interprets this failure as a willingness of activists to accept the immediate and apparent "gains" of the more-cops-more-jails solutions while ignoring the social change response to crime adopted by their own organizations. Some activists rationalize this contradiction by saying "you can't tell people what's important to them," which Shaw says often means not telling people the full implication of their decisions. He believes that "activists committed to social change are wasting their time if they are not willing to inject their personal values into the communities in which they work."

In this, Shaw differs from people like Saul Alinsky, who see community organizers as neutral tacticians providing the means and staying aloof from the ends; this is the morality of the arms merchant. Shaw's book is clearly not just a bag of tricks for whoever picks it up; it is an attempt to add a little pragmatism and muscle into a once dynamic liberal-progressive movement that has degenerated into easily parodied, politically correct gibbering.

Shaw looks at various problems encountered by financially strapped but necessity-driven grassroots efforts. Different chapters tackle the problems of dealing with elected officials, the media, and lawyers. (None should be trusted but all can be useful.) Other sections discuss when and how coalition building, ballot measures, and direct action can be used beneficially by organizations and how organizations have failed to use these tools effectively. There's plenty of nuts and bolts here, all told in good anecdotal style. Shaw also recounts some inspiring recent struggles that have gone unnoticed because of the media's -- and many com-

munity activists' -- deer-in-the-headlights obsession with the alleged triumph of the right.

In 1991, long term plans to put up a giant incinerator in the Williamsburg section of Brooklyn were being pushed forward by large corporate interests, both major political parties, and the *New York Times*. Williamsburg's community, a mix of Hasidic Jews and Latinos with no history of cooperation, should have been sucking in incinerator-polluted air for the last five years, but things didn't work out that way and the incinerator will probably never be built.

The disparate communities were able to do the tricky dance of coalition-building. They treated politicians with the proper "fear and loathing," manipulated the media, tamed their attorneys, and exercised the proper use of legislative and direct action. They kicked butt big time. Shaw makes excellent use of the incinerator fight to illustrate a number of his points on tactics. However, one must wonder why such a remarkable story has received so little national attention. Perhaps its because progressive activism is supposed to be dead, or, if not dead, an aberration and therefore not really newsworthy.

The fact is those dedicated to progressive social change have not gone away, nor have they been absorbed by the New Democrats. Besides being a manual for rabble-rousers, *The Activist's Handbook* reveals a current of organized discontent that has evolved and become more sophisticated since the groundswell days of the 1960s. If it seems as if people didn't learn from this history, it is because so few people have learned of this history. *The Activist's Handbook* provides a model for future struggles that emerges from both the successful and unsuccessful battles for socioeconomic justice that have been waged in spite of the Reagan Era, the Bush Interlude, and Clinton Waffledom. Valuable wisdom for troublemakers of all ages lies in these pages.

Randy Shaw will be at Modern Times Bookstore (888 Valencia) on June 18 at 7:30 to talk about his book and (as he does most of his waking hours) politics in general.

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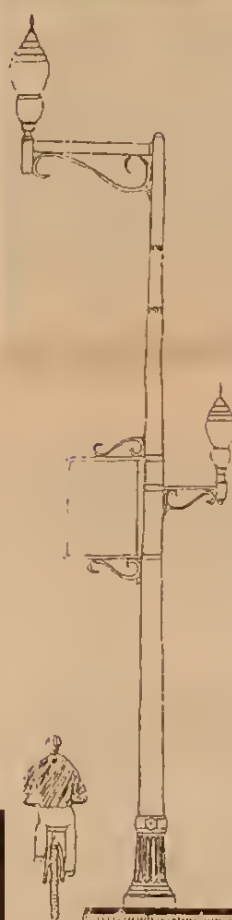
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Neighborhood BEAT

Mission Street Luminaries



Photo by Dan Fox



Mission Street will receive some fancy street lighting in the near future thanks in large part to the efforts of Supervisor Susan Leal. Leal lobbied hard for the more than \$450,000 in federal funds that will be used to pay for ornamental turn-of-the-century style street lamps that will eventually line Mission Street from 13th Street to Randall. The lamps, which have a second light bulbs much closer to the sidewalk than the current cobra-head-style lamps, will provide much more illumination for pedestrians and will hopefully make Mission Street safer after dark.

Secretary of Transportation Federico Peña flew in from Washington to

present one of those photo-op giant checks for \$250,000 to a beaming Leal and the always upbeat, seemingly everywhere Mayor Willie (The three are pictured above during a particularly uh... light moment.)

Following a festive reception at Bruno's Restaurant at 20th and Mission, a crowd of about 100 Mission businesspeople and community supporters took a relaxed stroll with Brown, Peña, and Leal down a sun-drenched Mission Street to the 24th Street BART Plaza. There Secretary Peña correctly identified the neighborhood as the "beautiful Mission District" and presented the check.

"I want to support the tremendous community spirit here," said Peña. "This new street lighting will be designed to blend in with the historic flavor of the neighborhood and is an investment in the community's future."

The idea for new street lighting was a result of a number of community forums held several months ago, in which Mission residents and businesses discussed how to make transportation corridors such as Mission Street safer. Such sessions are not uncommon; what is uncommon is the swiftness of the federal response. All concerned say this was due to the efforts of Supervisor Leal.

OOPS!

Last month, the New Mission News ran a photograph of a ceremonial hanging and incorrectly identified the host of the event as the Black and Blue II. The cor-

rect name of the organizer is actually Tatoo Blue II, a newly opened tattoo and piercing establishment at 21st and Mission. The News regrets the error.

Wingding '96

See the beasts at their best at the San Francisco SPCA Animal Wingding '96, to be held at SPCA Headquarters, 2500 16th Street, June 9 from 10 a.m. to 6 p.m. The centerpiece of the event will be a six-block-long parade led by the SFPD Mounted Patrol Unit Color Guard. The parade will feature dogs, cat, birds, pigs, llamas, lizards, and any bipedal types who care to join the dog carts, vintage cars, and flotillas. The parade will form at 16th and Alabama at 10:30 a.m.

Later in the day, San Francisco canines -- as many as 500 of them -- will attempt to earn a place in the Guinness Book of World Records. The pooches will line up along the length of Alabama Street nose to tail; at the stroke of 1 p.m., they will be commanded to sit, lie down, and then stay. If all the dogs stay for 20 seconds, they will exceed the Guinness down-stay record of three hours.

If your plain old housecat has plenty of character but gets no respect because he/she/it isn't a purebred, the Wingding also features an international housecat fanciers show. It's limited to 150 felines and involves a small registration fee.

Also on the bill of this stellar event are U.S. Custom Super Sniffer Dogs, Soccer Dogs, Frisbee Dogs, and demonstrations in dog agility and Newfoundland rescue dog skills. For the non-canine inclined there will be llama demonstrations, birds of prey, fuzzy farm critters, and live music. Sixteenth Street will be blocked off between Bryant and Harrison for the event. The Wingding is in no way associated with David Letterman's "Stupid Pet Tricks" or a recent animal-unfriendly promotional offer by KFC.

For more information call the Wingding Hotline at 554-3096.

Rainbow Rebirth

Photo by Dan Fox



Unless you've been on a spiritual retreat in Tibet, you probably know that Rainbow Grocery has moved to a gigantic new location at 1745 Folsom. There's three times the space off street parking for cars and bikes plus a truly stupefying selection of natural foods, organic goodies. In other words, they've got all the great stuff they had at the old location plus a whole heaping helping more.

Mayor Willie Brown made one of his many Mission appearances at the grand

opening on May 24. He is pictured above with members of the vocal group, the Worker Owned Enormous Ensemble, who sang, appropriately enough, "Over the Rainbow" at the ribbon cutting. The mayor called the new expanded Rainbow a "milestone," and quipped, "Safeway and Bell Market eat your hearts out."

Rainbow Grocery serves nearly half a million people each year; it seems like nearly all of them could fit in the new location at one time.

Roberto Antonio 1954-1996



Roberto Antonio was a unique and innovative choreographer, a dedicated teacher and an extraordinary dancer. He graduated from the Instituto Nacional de Bellas Artes and Academia de la Danza Mexicana in Mexico City.

Antonio was involved in the evolution of the Dance Department at San Francisco's Mission Cultural Center, where inspired and taught dance to hundreds of students. His classes were all free, illustrating Antonio's strong commitment to giving the community the opportunity to participate in creative self-expression through dance.

Antonio's mission was to bring dance to children with limited access to creative experiences. He wanted kids to learn that

through dance they could understand their neighborhood and heritage. Dance is part of how you understand other people. Dance is universal.

With a repertoire that covered a variety of dance forms including ballet, modern, and Middle Eastern, Antonio specialized in ballet folklorico, which included Dances of the Mexican Revolution, Chiapas, Vera Cruz, Tehuantepec, Jalisco, and Azteca.

His last and most memorable work was "Days of Future Past," which celebrated the twenty-fifth anniversary of the Summer of Love. Antonio created the work with the aim of inspiring and bringing peace to children.

Poetry Policy Change

Our poetry policy has changed. Our old policy - "Anyone submitting poetry to this publication will be shot on sight." - has been amended. The new policy is: Send your poetry submissions to Barbara Bennet c/o New Mission News 777 Valencia St. SF, Ca 94110. Now, isn't that better.



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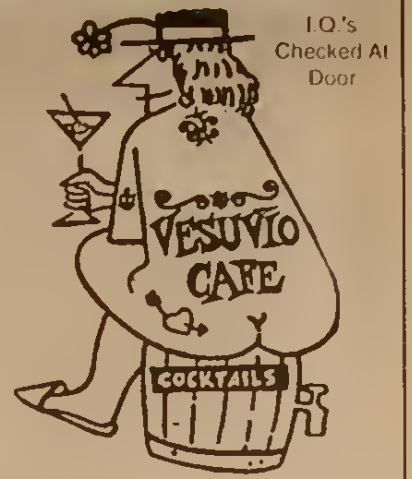
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Say Yes To Summer Jobs For Youth

by Karen Zapata

You're 16 years old and summer is quickly approaching. You need a job this summer -- fast. But how is that possible when Congress has slashed the summer youth employment program by more than 25%?

Understanding the importance of this program, Mayor Willie Brown and his staff have launched the Say YES (Youth Employment for the Summer) campaign. "Kids deserve a chance to learn and earn. San Francisco will not stand by while Congress chops away opportunities for low income youth," said the mayor.

The summer youth employment program is administered locally through different school sites and non-profit organizations. These agencies see thousands of youth per summer and match up a total of 2,800 with places of employment. The 25% funding cut means that as many as 700 jobs will be lost to the great axe of the Republican Congress. The Say YES campaign aims to raise a total of \$600,000 in local funds to augment the loss of summer jobs for youth. Not only would this amount compensate entirely for the lost funding, it would also mean consistency of opportunity for San Francisco youth.

Say YES has raised half that amount so far, with contributions coming entirely from the private sector. Businesses including Wells Fargo, the Gap, and the San Francisco Giants have donated money and jobs to the campaign. Luis Vasquez

Gomez supervises the summer youth program at Horizons Unlimited, a non-profit organization in the Mission where local youth come to get their summer jobs. "These jobs are important because they help youth gain responsibility and communicate their needs," says Gomez. "It helps them go beyond a feeling of powerlessness and gives them the feeling that they can do something." Gomez explains that the issue is not only job experience for youth. It's also economics: "A family of four has to make \$18,000 a year to qualify. That money [made by the youth through their summer job] is used for buying food and clothes."

At Horizons, youths must fill out a number of forms, provide proof of income, and undergo initial training. But the benefits are obvious, says Gomez: "There are some that have been hired permanently and some come back every year for a job."

Federal cuts have been major setbacks for organizations like Horizons. "We have a job load of 170 this year," notes Gomez. "Last year we had 270 jobs." This loss of 100 jobs is what the Say YES campaign hopes to augment. "It's great to see more of the private industry involved," Gomez explains. "Now the private sector and big corporations are looking at problems of youth not being trained to work, and how this will affect them."

To contribute to the Say YES campaign, or to offer to hire a youth, call 861-JOBS.

Muni Mantra Nightmare

by Deanne Berger-Moudgil

As I drove west on 16th Street Friday May 17 at approximately 8:50 p.m., my attention was drawn to a Mission Street bus stop shelter. Inside the shelter, a half-naked woman, her slacks down around her ankles, was being verbally and physically abused by a male companion. "Please don't, please stop. No, stop!" she pleaded repeatedly. Under different circumstances, the young couple could be described as well-dressed and very attractive.

I made a U-turn and stopped my car in the bus zone next to the shelter. As I got out of my car, the young man began banging the woman's head against the shelter wall. I yelled at him to stop. After several unsuccessful verbal exchanges with him, I found a nearby pay phone and called 911. As I hung up, the police were on their way and I could see that the young man was still in the shelter with his female companion.

Walking back to the shelter, to wait for the police when they arrived, I saw a Muni inspector standing behind my car holding his ticket book. "Hey, don't give me a ticket!" I yelled.

"Move your car or I will write you a ticket."

"This woman is being beat!" I said, pointing to the shelter next to us.

"Move your car or I'll write you a ticket."

"I called 911! The police are coming now!"

"Move your car or I will give you a ticket."

"You don't understand! This is an emergency!"

"Move your car or I will give you a ticket," he said and started writing in his ticket book.

Finally, I got in my car and proceeded to drive around the block.

In the meantime, several police cars

arrived at the scene, stopped, and apparently not seeing the couple, passed the bus shelter, crossed Mission, and continued east on 16th Street.

However, when I returned, there was a police car on 16th Street approaching the Mission intersection. I began honking and immediately the police car stopped. I pulled up next to the police car. Thus parked, I was now back in the bus zone next to the shelter.

"I'm the one who called!" I yelled.

Standing beside his police car and next to my car, the officer asked me the whereabouts of the couple. By now, they were no longer in sight. A bystander said they had gone down into the BART station.

As I was describing the couple to the officer, I noticed over my left shoulder that the Muni inspector had returned and was writing me a ticket.

"Hey, he's writing me a ticket!" I said to the officer.

"Don't give her a ticket, she's talking to me!" the officer said.

"She was here before," the Muni inspector said as he finished writing the ticket (\$250.00 dollars for parking in a bus zone).

Despite several pairs of officers searching the area, including the BART station below, the couple was never found.

Later, at the Mission police station, a concerned and conscientious police dispatcher tried repeatedly but unsuccessfully to get the ticket voided by the Muni inspector.

As this goes to press, Muni officials are now investigating the incident.

I've learned at least one thing from this experience. "Move your car or I will give you a ticket" must be Muni's only mantra for keeping evil spirits away. Helping people in life-threatening situations doesn't appear to be a part of their work routine.

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Affordable Home Ownership At 101 Valencia

Condominium Development Offers New Families A Chance

by Victor Miller

Affordable housing which is almost invariably rental housing is often the flash point of neighborhood controversy, usually because home ownership in many San Francisco neighborhoods is seen as making up too small a percentage of the total households in the Mission home ownership is about 14%. One solution to this problem has been to create loan programs that provided low interest financing for home buyers but, with real estate values outstripping incomes, the total amount of affordable units for families making the median income or less has remained small. 101 Valencia a \$25 million development now about 70 % complete is one of the very few new construction projects that addresses the needs of first time home buyers.

In the works for six years, these 109 units of condominiums will be offered to families and individuals making 68% to 120% of the Bay Area median income with half of the units reserved for those at the 68% level (\$37,500 for a family of three). Prices range from \$85,000 for a studio to \$200,000 for a three bedroom home plus loft. One 4 bedroom unit is available at \$220,000 but most of the units are designed for small families or couples. (There are 30 one bedrooms, 59 two bedrooms and 16 three bedrooms.)

The nonprofit developer of 101 Valencia is the Housing Development and Neighborhood Preservation Corporation or HDNPC, that also built Casa La Raza, the subsidized apartment complex above the Bartlett St. parking garage, operates one of area's very few well residential hotels, Casa Valencia at 16th and Valencia and also owns the Carmelita Apartments at 15th and Valencia. HDNPC has been around since 1979 but 101 Valencia is their largest undertaking. When HDNPC began working on the development they ran into almost immediate



HDNPC Director Al Borvice shows Mayor Willie Brown and Senator Barbara Boxer (in white) around the 101 Valencia construction site. Photo by Eugene Kettner.

financial problems when the California real estate market bottomed out and construction loans for the home owner units became just about impossible to secure. HDNPC was under severe pressure to switch plans and put up rental units, whose more predictable income potential would have made construction financing a whole lot easier. But they toughed it out and by October 1996, 109 home buyers will find centrally located well designed new housing within their economic reach.

Funding for 101 Valencia came from some public sources such as the San Francisco Redevelopment Agency and the Mayor's Office of Housing but a big chunk, came in the form of \$14 million in loans from four private banks, Wells Fargo, Bank of the West, Union Bank and Bayview Federal.

The 101 Valencia site was formerly occupied by the Salvation Army offices

and warehouses. The warehouses were demolished but the attractive brick office building, built in 1909 as the headquarters of the fraternal order the Knights and Daughters of Pythias was converted to 40 artist loft spaces, while preserving the building's architectural significant exterior. The result is some very airy loft spaces with twenty foot ceilings and the original ornate 12 foot window frames.

The remaining 69 units are built around a large interior courtyard that includes a unique condominiumized childcare facility operated at no cost to residents and families in the Headstart program from the surrounding neighborhood. The childcare facility, which will be owned and operated by Mission Neighborhood Centers, is intended as a further economic boost for the working parents who HDNPC sees as the future residents of 101 Valencia.

In addition to the residential units 101 Valencia will also include 5,000 square feet of commercial space. This fills out the picture so that, the completed development, with its 109 underground parking spaces will become a mini-neighborhood on a previously abandoned site.

Affordability features of 101 Valencia have been carefully figured out to give first time home buyers a big boost up and keep the homes within the means of new buyers as families move out and into the unsubsidized sector of the housing market. Most buyers will qualify for the 5% down plus closing costs initial payment (a range of \$8,000 for the studios to \$20,000 for the 4 bedroom plus loft). There is a fixed rate mortgage at 7.15% for 30 years, mortgage assistance of \$145 to \$333 a month and the Mayor's Office of Housing will carry a second mortgage or City second of up to \$40,000.

To meet public funding requirements that 101 Valencia remain affordable for 50 years, the City will maintain the right of first refusal on any unit put on the market and cover a percentage of the appreciated value for the new buyer. Income levels for new buyers will be monitored to see that they stay in the required 68% to 120% of median range, whether the City is involved in the sale or not.

HDNPC executive director Al Borvice says "I feel San Francisco needs a housing policy for the homeless person and their needs and also all the way up to renters and homeowners. San Francisco has now passed Honolulu, Hawaii and Anchorage, Alaska as the most expensive city for housing in the country. Young families are simply not bringing in the kinds of salaries that allow them to keep pace. 101 Valencia is made with their needs in mind."

Sales began last month and HDNPC had received over 300 inquiries in the first two weeks. For information contact Suzy Kurinsky at 1-800-793-1773 or 510-793-7319.

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LETTERS TO THE EDITOR

Carnaval Controversy

Editor:

In a recent article by Kurt Bier about the top nine performers to look for in the Carnaval parade, Maria Sousa was quoted as saying, "Don't call me black." I am rather confused as to when she made this comment, to whom, and under what circumstances. Why did Kurt Bier feel that this was important enough to print? What did he mean by it? Did Maria say this to him? Isn't it enough to say that she is definitely one of the best dancers, with an incredible spirit, smile, and boundless energy? Does it matter what color her beautiful skin is?

If Mr. Bier wants to quote Maria Sousa, she has a wealth of wise and witty things to say. In her samba classes, she tells her students, "You do samba like you walk... like you paid all your bills and you're going to the beach." When she is helping 50 people make their costumes, she tells them, "Don't complicate your life." When she's trying to help the hopelessly uptight North Americans to get into the spirit of Carnaval, she them, "Let your butt go!" Print that, Kurt Bier, and there will be no confusion or misunderstanding. --Nancy E. King

Kurt Bier responds:

In my list of Carnaval notables that ran in last month's the *New Mission News*, I included a description of Maria Roberts Sousa that many have found offensive. In writing the list, I consulted with a person who has helped organize Carnaval for many years. The Bier List is meant to be a reflection of one individual's views about that months topic. S/he related to me a story about Ms. Sousa, who some Carnaval promoters had encouraged to use the name Black Maria, a title that, according to this source, she believed did not reflect her opinion of herself.

I did not take this to mean racially. I have never met or seen Ms. Sousa and have no idea how this title might apply to her in a racial sense. As I understood it, Ms. Sousa did not wish to be stuck with the name Black Maria, and to call her this would have been seen as good-natured ribbing from a Carnaval insider. I would never have intentionally included anything that I thought might be construed as a vicious remark; I spoke with someone I believed to be intimately involved with Carnaval and therefore not likely to give me information that might damage its reputation or the reputation of a person who has contributed so much to its grandeur. I in no way intended this remark to be derogatory.

Carnaval is an event that celebrates the Mission's greatest asset, its diversity. All I meant to do in this article was heighten our sense of collective excitement about the unique festival, not cleave the community with racial razors. I now realize that writing these articles is not merely a solitary act I engage in once a month, huddled in front of a computer at 2 a.m.; other people read what I write, and their interpretation will not be the same as my own.

If I am guilty of egotistically disregarding this reality and of being unprofessional, I wish to apologize again to Ms. Sousa for the discomfort she has incurred because of my insensitivity and to all the readers of the *New Mission News* for not having thought deeply enough about what their views might be on what I write. I will try to do better.

Sincerely,
Kurt Bier

Talkin' Trash

The New Mission News received a copy of the following letter, addressed to Supervisor Susan Leal.

Dear Supervisor Leal:

One of my dear neighbors just shared with me the news regarding the May 10 visit of U.S. Secretary of Transportation Federico Pena to kick off the installation of "pedestrian scale light fixtures" along Mission Street.

My oh my, it will be such a pleasure to stroll along Mission Street with an improved, brighter view of our filthy sidewalks and trashy curbsides.

Sincerely,
Lena R. Gilbert
Homeowner and resident

Out of Hiding

Editor:

Thank you for publishing "Hidden Agenda" by Peter Byrne and Marie Harrison. Between that article and James Tracy's letter, I got a much clearer (and more realistic) picture of what is going on. I read "The Fall and Rise of Bernal Dwellings" in the April issue and felt that my concern for what happens to the current residents was not well addressed.

I am a 48-year-old WASP who has some memories of a housing project. When I was a youth, my grandparents had an apartment in a housing project in Houston, TX. I remember spending much time with them. There was a small yard outside their door as well as a play area nearby. The project was located on the edge of a black area of town, what is called the "fifth ward."

I remember seeing lots of people with skin far more pigmented than mine. I remember seeing people with open bottles in small brown paper bags. I even remember seeing fist fights. But I never felt fearful for my life! In fact, the only time I remember being touched, other than by the children I played with, was the little old ladies who would comment how cute I looked as they stroked my head, pinched my cheek, whatever little old ladies do.

A few years ago, I was back in Houston. I drove past those projects and felt the hate, fear, and pain that now exist there. What changed? It has to be the same thing that has happened to the projects here and in all our cities. Whether the "War on Drugs" or media blitzes against people of color and the poor, it brings out the worst in society and keeps us all separated.

From someone who is far removed from public housing, I would like to say thank you to those "outside agitators" and "shameless" organizers working to uphold the rights of my fellow Americans over the privatizers.

Regards,
Glenn H. Martin

The Tower is Possessed

Editor:

After many months stalking the wild truthherry in the jungles of Mexico, both urban and otherwise, I find myself once again tracking the Miracle Milc. The landmarks are mostly in place: the MCC, the San Jose, That's It, Valu-Midget, the Palestinian mural, Doe's Clock, the Bayview Bunker, the Tower Theat--

Say what?

The shell remains. The marquis reads "Pare de Sufrir" (Stop Suffering), a plausible title for a Mexican Grade Z narco-tearjerker. But this is not a movie. This is the Real Deal. Where lurid movie posters once seethed with Lola La Trailera's cataclysmic contours, the display cases now list the weekly service calendar: ("Thursday - Family Problems, Friday - Holy Oil Unction, Saturday - Economic Progress") and promise "rosas bendecidas" (blessed roses).

The end is near! The beast is upon us! 666! The Tower is possessed by Christian demons!

Movie theaters are temples unto themselves; conversion to sexless citadels of reformed sinners is a sacrilege in my bible. We used to have four such inspirational institutions on the Miracle Mile. Now they are Hong Kong toy emporiums, parking lots, furniture stores, and, Lord save us, another den of hallclujah Cretans.

The Tower has been going belly up for years. The management tried discounts and Banda contests. They tried Disney and Big Summer Movies. They tried *Danzon* and *El Mariachi* and *Like Water for Chocolate* but there are no more miracles on the Mission strip. The last film I saw at the Tower was Gregorio Nava and Ed-

ward James Olmos's *Mi Familia* and it was like old times. Whole families turned out, old geezers and their geezettes, kids in frilly dresses bolted up and down the aisles, the vatos smoked muggles in the balcony.

Mi Familia was breathtakingly silly but it was Mexican and it spoke to how this barrio and the barrios all over Califas got here and it filled the Tower for one night. I was telling this to Eddie Olmos in the middle of a clearing in the Lacandon rainforest just the other day. "It was like we had our neighborhood back again."

Now there's a new wound in the barrio. Movie theaters are not just real estate. They are community necessities where we go to dream in the dark together. But collective dreaming can be dangerous to the state -- particularly the state of real estate.

Now, the video caciques are in charge, desmembering what remains of the Mish. Everyone sits a home and blinks at their antiseptic, antisocial screens, isolated, alone, where their dreams can be more easily cataloged and controlled.

The Tower R.I.P. I'm going back to my jungle. At least Tarzan's still up on the

silver screen down there, where we dare to dream together.

Felicitades,
Johnross

Cruel and Unusual Punishment


Editor:

Two days a week was bad enough but now the city has a-sweeping gone on Capp Street three days a week, 2 a.m. to 6 a.m. This isn't about keeping the street clean, but trying to squeeze every last nickel from the residents when they forget what day it is.


I miss the old days before the sweeping machines, when a city worker was given a pushcart and broom and assigned to sweep his section daily. The streets were cleaner then, without the inconvenience and expense to the residents.

If the city wants to make more money, why don't they make every day a sweeping day, or how about twice a day? How about no parking at any time any place?

Does anybody care? I propose a ballot measure limiting sweeping days on any street to one day a week only. --Robert Picasso

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**San Francisco
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Supreme Chilean Cuisine

Chile Lindo Serves Up South American Favorites

by Kurt Bier

Life's funny sometimes. Last month while walking down 16th St., I passed by a restaurant called Chile Lindo and saw my old friends Paula Tejada and Dennis Maxwell inside. I went in to say hello and found myself in a smallish room that was tastefully and jauntily decorated with colorful tapestries and eclectic knick-knacks. The room was split down the middle by a long counter, behind which steamed and hurled hot plates and crock pots. The word *savory* quickly came to mind. The words *odniL elihC* arced across the large front window.

Dennis pushed away from the counter and had been leaning against with a careless grace and motioned for me to sit. Paula whisked something small, flaky, and tan into a warmer. I closed my eyes and breathed deeply. Warm, rich, spicy vapors wafting from the as yet unrevealed delights streamed through my nostrils and made my stomach quiver with anticipation. I did not -- indeed could not -- know what lay in front of me on plates and in small howls. I sat back and opened my eyes; friendly smiles greeted me. Where was I? What were Paula and Dennis doing here? I asked for their story.

Paula began by explaining that the road to their proprietorship of Chile Lindo, the establishment in which I rested, was a long one, quite literally. The pair's first entrepreneurial venture had them selling homemade sandwiches door to door. Every day they circled the Mission, block by block, during prime lunching hours, hawking for a pittance a mornings hard labor. The public was appreciative, though, and their clientele grew. But they had loftier goals. Inside Paula and Dennis resided vast reservoirs of culinary knowledge, roiling oceans of exquisite taste, the depths of which sandwiches could not plum. Plus, their feet were killing them. So when the chance

to take over Chile Lindo popped up, they leaped at it, such as they could.

I linked, and suddenly a hot pastry lay before me. An empanada, Paula explained, adding that in her opinion, it could be the next taco or hurrito. It's a Chilean staple. I hit into its huttery crust, which melted away and left me to masticate on the flavorful beef filling, which could also have been cheese or tofu. Accompanying each bite with generous portions of a slightly sweet salsa, I savored, devoured, and was left piqued and greedy for more. She noted my unveiled avarice, Good isn't it? And damn healthy. The Chilean diet is very balanced.

A moments pause ensued. "It's very stressful though," Paula lamented. "We have not been able to make any money even though we work very hard." Dennis nodded in tired agreement. But they rallied. Paula expressed her thanks for the support they've received from the community, especially from the Womens Building and summed up their underlying enthusiasm. "We'll make it, I just know we will!!!" she exclaimed as the two hugged.

A sound from the street caught our attention and we looked out the front window at the corner of 16th and Capp. The afternoon sun cut diagonally across the facades of the numerous theaters concentrated in this part of the Mission. Chile Lindo's unassuming, pleasant exterior, combined with its unique food and quaint atmosphere, give it an air of vitality that fits into this varied neighborhood quite nicely.

Dennis laughed suddenly and asked if I knew Veronica Villaroel. I didn't. He told me she is a famous Chilean mezzo-soprano who performed in San Francisco once when La Traviata came to town. Paula called the opera house when she heard of the opera stars arrival and invited her to Chile Lindo, one of the few places to get authentic Chilean cuisine in the city. To their surprise and delight, Ms. Vil-



Chile Lindo proprietors Paula Tejada and Dennis Maxwell. Photo by Eugene Kettner

laroel, her mother, and some friends dropped in one evening for dinner. They left impressed just like I did.

So if you're in the mode for something different -- yet familiar if you know delicious -- visit Chile Lindo. On Saturdays the restaurant serves an authentic Chilean lunch featuring among other dishes pastel de cholo, a sweet and savory dish of juicy chicken and tender seasoned beef, topped with a sweet corn puree. The delicacy is baked until it is crisp on top and fluffy and custard-like in the middle.

Paula and Dennis also serve fresh soups and salads for lunch every day (try

the tomato vinaigrette), fruit smoothies (banana, papaya, and orange-yum), sweet spongy cakes, and, of course, sandwiches (ask to see the baskets they carried them in). Another great way to experience these Chilean delights is to have Paula and Dennis cater your event or party. There's no limit to the number of empanadas they can churn out.

Chile Lindo is located at 2944 16 Street, and is open Monday through Friday 8:30 a.m. to 4 p.m., and Saturdays 11:30 a.m. to 5 p.m.

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Urban Gardening

by Elizabeth Platt


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 Tomatoes (plants): Last chance of the season; try early varieties.

From Seed:
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 Asparagus Pea (or Winged Pea)
 Beans: Bush and pole varieties, snap beans; fava beans can be tried in cooler spots.
 Beets
 Cabbage: Begin transplants to set out in late summer for fall harvest.
 Carrots
 Cauliflower: To begin transplants for fall harvest.
 Celeriac
 (Sweet) Corn: Try early varieties.
 Cucumbers

Greens/Lettuce: Use hot-weather tolerant and/or bolt-resistant varieties
 Ground Cherry (or Cape Gooseberry, Husk Tomato): For harvest next spring.
 New Zealand Spinach
 Parsnips
 Potatoes
 Pumpkins: Plant in early June for best results.
 Radish: Small or salad varieties.
 Salsify (Oyster Plant)
 Spinach: Look for heat-tolerant/bolt resistant varieties.
 Summer Squash
 Winter Squash: Plant in early June for best results.
 Sunflowers: Plant in early June for best results
 Swiss Chard: Try growing in partial (e.g., afternoon shade); hot weather tends to stunt.
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Trapped In the Bermuda (Grass) Triangle

by Andy Solow

Four years ago, a bunch of kids tried to beat me to death in front of my house. It wasn't so much that they didn't like me; they were just hanging out unsupervised in the neighborhood playground playing "Lord of the Flies" and didn't have anything better to do.

My response was to urge the California Youth Soccer Association (CYSA) and the Mayor's Office of Children, Youth & Their Families (MOCYF) to create a youth soccer program that would serve 1,500 at-risk youth from low-income families in the eastern part of San Francisco. Thanks to CYSA and MOCYF, the Mission Youth Soccer League (MYSL) now has more than 500 youth participants practicing and playing soccer year round.

So why am I complaining? The deal was that CYSA would provide the liability and medical insurance and the soccer expertise, MOCYF would provide the funding, and the parents would provide most of the supervision. All I had to do was chide the San Francisco Parks Department into providing decent soccer fields for the kids to play on.

Well, guess what? Four years and hundreds of complaints later, San Francisco's soccer fields are riddled with more gopher holes and bald spots than ever and Mission District youth are still commuting to places as far away as the Polo Fields, Beach Chalet, and Crocker Amazon to practice and play soccer.

And what is the Recreation and Park Department doing about it? Instead of trying to develop a standard field maintenance program consisting of seeding, fertilizing, watering, mowing, and aerating, the powers that be are planning to install Bermuda grass sod all over the city starting with the Polo Fields in Golden Gate Park. Bermuda grass sod costs at least twice as much to install and just as much to maintain as conventional blue and rye grasses grown from seed. Furthermore, Bermuda is a warm season grass that only grows well in areas with temperatures above 80 degrees Fahrenheit. Finally, once installed, Bermuda grass sod may only be repaired with more Bermuda grass sod, at more than twice the

price of regular grass.

Bermuda grass sod belongs in Bermuda, or maybe the deep South, not in the foggy, refrigerated, wind-tunnel-like the Polo Fields. If we allow the Recreation and Park Department to squander all of their available resources pursuing this "snake oil" solution, the long term effect will be to reduce the number of athletic fields available for use by the children of this city.

Throughout this controversy, the only Recreation and Park Department employee I have met who has the knowledge and the guts to buck the bureaucratic tide is Jim Lucey, assistant superintendent of structural maintenance. Upper echelon staff recently made the mistake of asking Lucey for his professional opinion on the renovation of the Polo Fields and they have been trying (without success) to get him to change it ever since. When Superintendent of Parks Ron DeLeon asked Lucey to split the \$200,000 Polo Field renovation contract into pieces smaller than \$50,000 in order to circumvent the formal bid ceiling specified in the city charter, Lucey wouldn't do it. When DeLeon found someone else who was willing to do so, Lucey stopped DeLeon again by refusing to write the technical specifications for the required work unless DeLeon agreed to do the job with cool season grass.

During the last five months, DeLeon and his boss, Recreation and Park Department General Manager Mary Burns, failed to respond to numerous pieces of correspondence from virtually every part of the soccer community regarding both the upcoming Polo Field renovation and grossly inadequate maintenance of soccer fields citywide (not to mention 15 recent phone calls from this reporter to DeLeon).

There's only one way to clean up a bureaucracy that is as dysfunctional as San Francisco's Recreation and Park Department: change its corporate culture. And the only way to do that is to fire the people who are in charge and replace them with people who will say "Yes! We will find a way!" instead of the current "No, we can't because, because, because..."

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Mission Housing Development Corporation



by Jacqueline Elizabeth Letalien

ON FIRE

Exhilaration from the swirling, rolling, whirling confusion of the flash, the heat, the absolute momentary loss of any sense of form. Okay this is the column of a woman and I am talking about menopause. This has to do with the menstruation of a woman, the cycle of life that is enfolded, imbedded, expressed in the complexity of the body of a woman. Woman is connected to the creatrix, the source, the great power of creative life. The body of a woman is magikal, miraculous, mysterious. No science can comprehend, convey, substitute the feminine.

Now I go through menopause. This is my moment when self emerges finally. I become my self suddenly. I am fully in my body as it regains my attention with unpredictable power surges. I am subject to sudden, rapid, radical changes in mood, movement, attitude. My mantra is: I been there, done that, do not wanna do it again and I do not have to. No apologies, no promises, no regrets. Now all my life's memories so far surge through my spirit. These are sudden, visceral, sensual recollections. I am surrounded by this self created virtual reality. Now I am three, now I am ten, now I am yesterday, soon I am in a moment ago.

I am immersed in a heightened awareness of everything, everyone I have ever been and been with. I am acutely conscious as fire heat illumines me with flashes of its enlightenment. I am tempered into yet another form by the searing fires of self awareness, ex-

perience, emergence, deliverance. I quietly, fervently, reverently say a prayer of gratitude for being a woman with the intuition of a woman, for being a creatrix with a feminine soul; a girl with the heart of a girl, a lesbian with the body of a woman.

As well as being a virtual and spiritual reality, menopause is a real reality. I menstruate now every other month or so when my body feels like it I guess. The odd spiritual reality of this physical experience is that I am becoming more aware of lunar cycle without the use of a calendar. Calendars don't work for me any more. Most books on menopause probably won't divulge that fact of the matter of menopause. I experience inexplicable tropical warmth even when the actual temperature is temperate. One day I had to lean against a building for a moment to stay connected to physical reality as I got flash that has a rather unnerving sensation that I am losing any physical sense of my body. As I leaned against the wall I wondered if this feeling is anything similar to the experience of a bird taking that last wild run when she gives her self up to the air as her body takes flight.

I also feel a growing urgency. Some of this has to do with the planetary reality of heading into the millenium; the atmosphere is full with the anticipation of this universal, menopausal-like change. Some urgency comes from the cyclical reality that whatever we thought we were doing in the sixties and seventies is now being mirrored in the nineties. The people are emerging into a time of full empowerment and self actualization. Phew take naps



now, sooner rather than later in the decade there is not gonna be time to sleep much. My personal reality is that I am getting old and somewhere a ways back I passed the midpoint of my actual life. There is now less time for my life than I have already lived. This realization incites a wild desire to take risks. Damn the consequences. Every moment counts, whatever matters to me must be voiced, whatever is intended must be expressed. I am a dangerous woman.

The menopausal fires burn away fear, resistance, burden, obligation, facades. I am not easily annoyed; I say when I am

annoyed. I am who I am. Some people don't like that; I don't pay attention to them. It's just too silly to be bothered. Maybe somebody doesn't like where I'm at; they don't have to come around. I have a nonchalance about other opinion even as I become avidly focused on my intention, fully surrendered to my perception, wholly inspired with my vision. I am surprised, delighted by the sound of my voice unmuted as I proclaim: I am a woman alive, fired with feminine passion, in a state of ecstasy. I am devoted to the purpose of my life's work. I am a dangerous woman.

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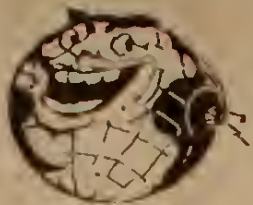
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ROUND WORLD MUSIC REVIEW

by Robert Leaver

The Return of Highlife

One of the most well known styles of music from the African continent is highlife. In the 1950s this was the dominant music in the urban centers of West and Central Africa. Ghana is widely thought to be the birthplace of highlife. The bands, with a big horn section complimented by a heady rhythm section and fronted by a singer, were patterned after American swing orchestras and calypso bands from Trinidad. From Ghana, E.T. Mensah was perhaps one of the most famous highlife musicians; when the singer shouted out "E.T. Mensah play your own horn" everyone listened to his trumpet shouts. There are two excellent CDs from this period, *All For You* and *Day By Day*. Both contain some songs sung in English and cuts that are actually labeled as "calypso."

Another very famous Ghanaian highlife group is the Ramblers. Their excellent CD, simply called *The Hit Sound Of*, includes their version of the soul classic "Knock on Wood." They are included with E.T. Mensah and Professional Uhuru on a CD collection entitled *Giants of Danceband Highlife*. Highlife developed through the 60s with greater use of the guitar -- check out another collection entitled *Telephone Lobi* (Telephone Lover). During this time soukous was developing out of what was called "rumba Lingala" in Congo and Zaire.

Highlife definitely had an influence on soukous in its nascent form. Meanwhile, nearby in Nigeria a different version of highlife was developing with much more emphasis on guitar and percussion.

Musicians such as Sir Victor Uwafio, Warrior and his Oriental Brothers, Osadebe, and Prince Nico became massive stars in Lagos, Nigeria and beyond in the 60s and 70s. In particular, Prince Nico and his Rocafil Jazz had a massive hit with his song "Sweet Mother." To this date the song remains known throughout the African continent, and indeed it may be the biggest hit from Africa ever. You can find this song on a CD called *Aki Special*. With the Biafran war and the defeat of Nigerias Ibo people, highlife seemed to die out. The Yoruba styles of Juju and now Fuji have become the popular styles in Lagos, but highlife and many of these musicians survive.

Highlife in Ghana also seemingly died when the Ghanaian economy bottomed out in the late 70s and early 80s. It has never fully recovered. One truly classic CD from the sunset of Ghanaian highlife is *Sweet Talks Hollywood Highlife Party* featuring the emotional voice of a A.B. Crensil, quintessential African guitar, punchy odd horn lines, and an endearingly cheesy organ sound. What can you say to a song entitled "nawa to be husband"?

Most of Ghanas musicians left in the 80s for London, Frankfurt, or Toronto, where they made records that suffered in the sterile ambience of high-tech studios and became captive to drum machines and synthesizers. However, there is a recent CD from a band in Ghana that shows there is some modern highlife that still pocesses that classic feel: the Western Diamonds Forever.

Any serious modern African music enthusiast must be concerned about the generic quality of much of the genres music now offered in the marketplace. African music has been a part of the



European popular music landscape for some years now, especially in France where songs from Francophone Africa or Martinique and Guadeloupe can make the national hit parade. Because there is a popular potential there are many producers, record companies, and musicians working in African music

In the case of soukous, the Congolese popular dance style that has dominated the African music scene, there is simply too much formula music being cranked out. Meanwhile, here in America music from Africa remains on the extreme margins in the musical ghetto. The audience here tends to be more traditional or purist. One project that could have emerged only from enthusiasts here in America is the stupendous new CD from Chief Stephen Osita Osadebe called *Kedu America*.

From the opening moments of banter, a phrase in the English stands out: "Some very nice music." No pretensions of grandeur here; this recording is just true classic Ibo highlife from one of the legends of this musical genre. Recording in Connecticut and mixed in Seattle by dedicated

traditionalists, this is the first state-of-the-art highlife recording.

The rhythm section is deep with an incredible trap drummer, congas, and clave (yes, like the Cuban clave -- in fact this highlife rhythm is much the same as the Cuban one), and rock steady bass. Meandering guitar moves in and around punctuated by wild bursts of wahwah guitar as the drummer constantly shifts accents. Then comes that voice. Osadebe's strained yet relaxed vocals are dense with emotion and phrasing. On top of that we have trombone, tenor saxophone, and the trumpet, often playing in unison but featuring some fine solos, including a superb muted trumpet.

Osadebe records some of his old classics mixed with some new material. For lyrics, check this: "Why? Why did Onuigbo die? Service, service, oh civil service." Ever on the verge of disintegrating, the music holds together in its relentlessly mid-tempo form that remains dancable all night long. This record is sincere from top to bottom and restores highlife to a respectful place. Very nice!

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Thoth Takes Off

by Bronwyn Neal

The four men in the band Thoth take wearing skirts very seriously. "I think wearing a skirt is one of the most powerful things a person can do," said bassist Scott Kungsha Drengsen. "Think of the people who wear them: priests, monks, warriors."

"And they're all channelers," noted violinist Stephen Kaufman.



It is Kaufman who most often bares his legs to the public, though the other three band members often follow suit -- er, skirt. A violinist since the age of eight, Kaufman started playing San Francisco BART stations and street corners in the late '80s, using the performance name S.K. Thoth. At first, he wore jeans. "But over time," he recalled, "I wanted to express myself more fully, and I found that the closer I got to that the less clothes I wore."

When Kaufman met percussionist Michael Chiaravelotti in 1992, Chiaravelotti already had a predisposition to loincloths. He had recently switched from a trap set to African hand drums after two unfulfilling years of "playing whatever covers it took to get rock gigs," and was also delving into his mother's Passamaquoddy Indian culture. Both men enjoy the greater freedom of movement that skirts offer over pants. For Kaufman, it is also a matter of exposing the flesh. "The skin is the primary place you can sense vibrations coming in," he said.

For some, words like "vibrations" and "channeling" -- plus the fact that Thoth uses a yin-yang sign for the "o" in its name -- are an invitation to label the band "new age." Thoth, however, sees itself more as ageless. "Our music has a sort of timeless quality to it," Chiaravelotti said.

One listen to the group's sensuous rhythms and melodies bears this description out. The sound is distinctly poetic, bringing to mind sacred rituals, labyrinthine ruins, and shimmering desert sands. Hearing it, it's hard to keep your hips from swaying -- which, according to Kaufman, is not something to be taken lightly. "I think our sound makes people vulnerable," he said, "because to move to it you have to let go of certain societal restrictions, namely movement of the hips. People are so used to dancing that up-and-down sort of dance to music with straight up-and-down beats. With our music, the beat's strong, but it's sinuous."

The music is sinuous, and the band



members are sinewy; all of them are dancers. Appropriately enough, dancing is a central part of the Thoth experience. At shows, the band members typically dance for a while before picking up their instruments. "It's almost like a movement meditation to explore the space where we're playing," Drengsen explained. Dancers Nancee Sobonya and Jill Kornwise often perform with Thoth, and frequently the audience joins in the dance.

When I visited Thoth they were in the studio -- the living room of harpist Boris

Goldmund's posh high-rise apartment overlooking the Bay -- making the DAT for their second CD, which will be available later this summer. The band is perfectly content self-producing its recordings; when I asked if they were hunting for a label Drengsen replied, "Distributorship would be nice, but a label might not be the best route. I can't see a label keeping their hands off us."



Lack of label angst is only one of Thoth's departures from the regular career track so many bands strive to follow. While other groups set their sights on fame, fortune, and MTV, Thoth dreams of traveling around Greece, Israel, and Egypt to play their music in temenoi, or sacred enclosures associated with temples. "And we'd like someone to pay for it," added Kaufman.

Temenoi are alluring to Thoth, Drengsen explained, because "they're energetically and acoustically perfect psychic apertures." Acoustics, he continued, are of prime importance to the band: "A place is perfect when the sound just washes back over you."

Luckily, Thoth has managed to find a few such places closer to home: the two Mission BART stations, for example. Judging from the band members' rave reviews, the 24th Street station is particularly well suited to Thoth's sound. "In both stations," Chiaravelotti added, "there's a plaque of bronze that we always end up playing in front of. The one at 24th

Street is tuned to a B or an E, and when we play this certain song, I hit [the plaque] and it sounds like a gong. It's a sign that we're meant to play there," he laughed.

Thoth regularly plays for BART commuters not only in the Mission, but also in the Financial District, and there's more to the gigs than mere acoustic bliss. "I think the reason you make music is to be public," said Goldmund, who began performing on the streets of New York. Goldmund, who studied with renowned harpist Mildred Dilling, and whose instrument once belonged to Harpo Marx (a student of Dilling's), boasts an impressive musical career that includes six albums and numerous solo performances every year.

The new CD will be Thoth's first recording to include Goldmund, who joined the group this spring after hearing the band's first CD and sending Thoth a letter of introduction. Kaufman, Chiaravelotti, and Drengsen all agree that



the harp is a welcome addition to Thoth's sound. "It is not heavy-handed as other chordal instruments can be," said Kaufman. "It's a gentle watering of the ground rather than a gushing pipe."

Thoth will play the Elbo Room Sunday June 23 at 8 p.m. (647 Valencia, \$4 cover). For information on upcoming gigs, including a July benefit for the Coalition for the Homeless (date and location not confirmed at press time), call (415) 281-0102.

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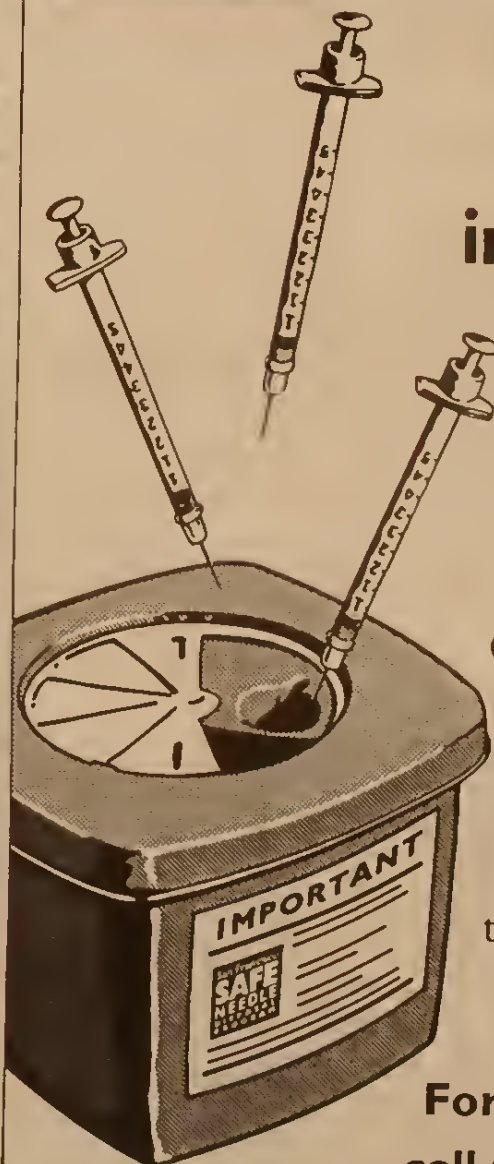
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